VOGUE

Ready-to-Wear American Collections: Part One

September 1, 1946 Price 35 Cents

Incorporating Vanity Fair 40 Cents In Canada

V ★ O

For your "first home" . . . nothing but the Finest of Cottons

For many of you Fall brides, that all-important "first home" will be an apartment. Wamsutta offers night-time beauty in trousseau-treasures of snowy *Supercale,** and Muller-Barringer's ingenious designing points the way to charm and livability in limited space.

To a base of hunting-red broadloom, add a generous measure of pine-grained paper. Point up the flavor with blue chenille draperies . . . blue print covers for the new-style, convertible sofa-beds. Add a dash of green in the chairs . . . a pinch of black in the smart lacquer tables. Season the whole with dabs of gleaming brass in lamps, coal-scuttle and candlesticks.

Result — a potpourri of warmth and cheer — a room to win you untold compliments . . . as will your bed-linens of incomparable *Supercale.* Satiny-smooth, coolly-white and inviting — these finest of sheets and cases will serve you long in faithful luxury . . . as they have already done for six generations of discriminating brides.

WAMSUTTA MILLS, New Bedford, Mass.

Distributors of Springfield (Virgin Wool) Blankets
Wamsutta-Somerset Towels • "The Three Weavers" (All Wool) Handwoven Throws

FOR 100 YEARS 1846 1946 THE FINEST OF COTTONS

WAMSUTTA

SUPERCALE SHEETS AND CASES

*REG. U. S. PAT OFF.

Bonwit Teller New York

Photographed by Avedon at the Cloisters

The King's Falconer - regal new suit-dress by Anthony Blotta

Glint of royal scarlet and gold on his wonderful embroidered sleeve dress from the age of pageantry. Designers' Sixth Floor

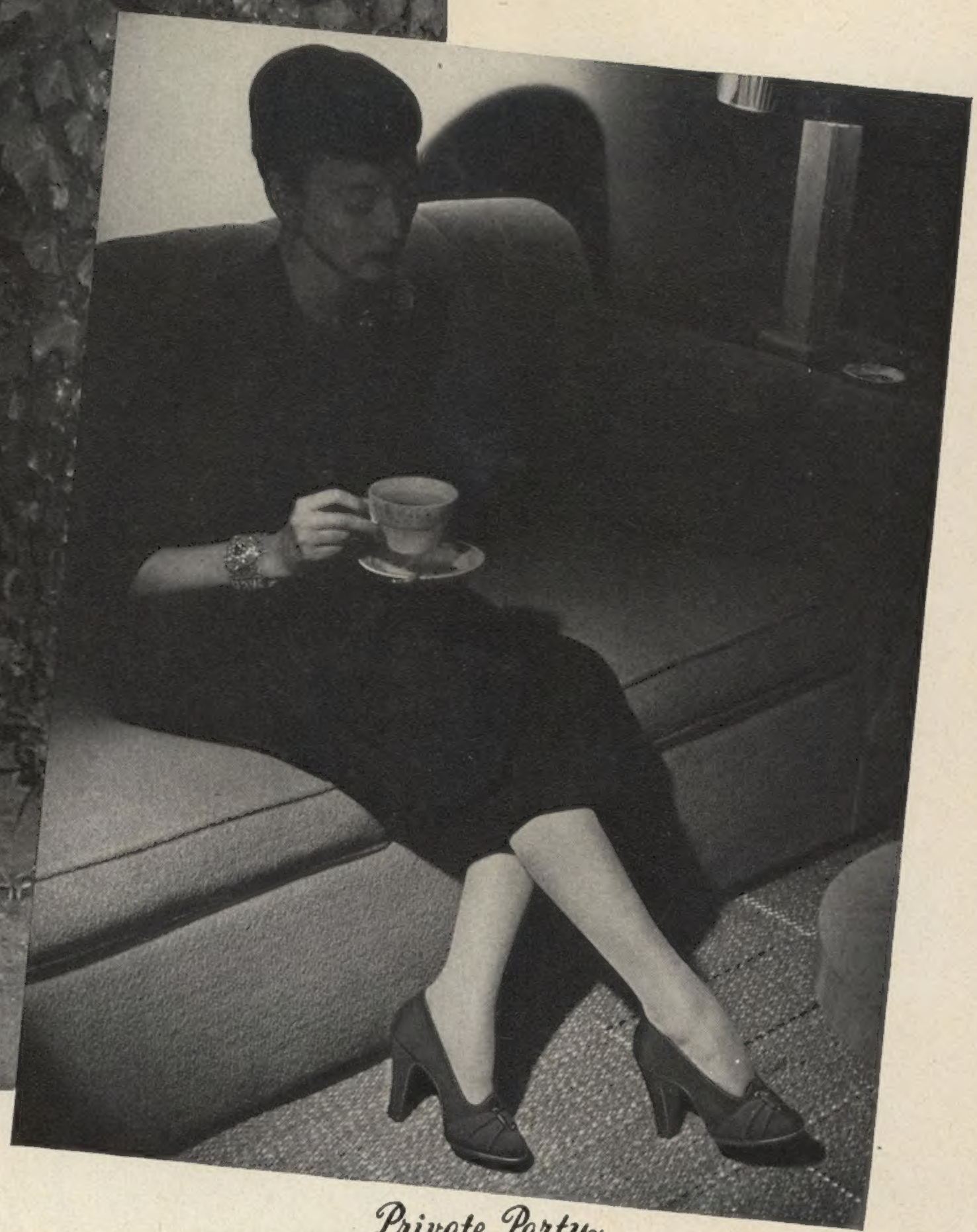
Private Transportation ~

snakeskin, wallet-bow, a dividend

DELMAN *Closed Shoes*

The best shoes you can buy are the best buy!

Private Grounds~
polished calfskin sabot



Private Party~
draped suede, wearing an engaging ring

predict the return of feet to private life

RAWLINGS

Traina–Norell

From the Winter Collection

1946-1947

Bonwit Teller New York

AVEDON

Oh gentle coat of Forstmann velour by Morris Kraus

Coat Salon, Fourth Floor

So Young-Quinlan

Minneapolis

FABRIC BY FORSTMANN

VOGUE
September 1st, 1946

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Vol. 108, No. 4
Whole No. 1770

Young-Timers give top billing to the five-to-midnight Bendel Original
... a charmer that plays up a blend of curved and straight lines.
Of black or navy rayon crepe ... neckline facing and sleeve applique
in pink, light blue or beige rayon satin. Sizes 10 to 18 ... $49.95.

Young-Timers
Fourth Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY

Peck *and* Peck

Palumbo

Freshly-minted silver grey . . .

Yarn-dyed grey flannel, mind you, and you can see for yourself what a beautiful, what a satisfying new Fall suit it makes . . . just look, and yearn, and take it for your own, with no more words from us. Sizes 10 to 16, 65.00.

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We collect lions
—as well as minks.

Literary "lions" who are making the frequent Autographing Parties in our Book Room something of a Chicago tradition. The authors of the newest fashions, too — charming people like Adrian and Suzy, who meet our visitors from time to time in the 28 Shop or our French Room.

Yes, lions or minks, we try to bring to you the unusual, the important.

Marshall Field & Company

CHICAGO

Natural royal pastel mink
—fifteen thousand dollars
plus Federal Excise tax —
from the Fur Salon's special collection.

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Craft Fabric
100% VIRGIN WOOL
FASHIONED IN Sandelaine
COAT BY MONTE SANO
PACIFIC MILLS • WORSTED DIVISION • 261 FIFTH AVENUE • NEW YORK 16

RAWLINGS

Arthur Falkenstein Dress

IN CHICAGO AT
Chas. A. Stevens & Co.

You'll soon become accustomed to more lingering looks of sheer fascination when you wear your stockings by Artcraft. Somehow they make you *feel* as lovely as you *are!* . . . . . *so sheer they're called "shockings"*

ARTCRAFT
Stockings
of Elegance

Pink Champagne

Intoxicating fashion—Textron's newest slip bubbling in a champagne froth of lace! Of finest, sparkling rayon satin, in two lengths—one for average figures, sizes 32 to 40, one for short figures, sizes 30 to 36. Choose it in Heavenly Pink Angel or cloud-fresh Snow White with lace so lovely it looks like Alençon! This slip and other lovely Textron* Lingerie at leading stores throughout the country.

TEXTRON INC., Textron Building, 401 Fifth Avenue, New York 16, N. Y.

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Claret Punch

Now Textron concocts heady new loveliness for you . . . an individual pajama and robe ensemble in the rich, ripe red of rare wine. Sleeping beauties love the luxury-cut of the pajamas, like to lounge in the exactly matching robe. Of finest rayon, iced with satin stripes. Claret, Royal Blue or Copen Blue, sizes 12 to 20.

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Handbag harvest . . . of grained Vinylite plastics!

TRADE MARK

Time to reap the first fashion fruits of Fall . . . handbags adroitly crafted of embossed VINYLITE Plastics. These supple materials glow with soft lustre . . . wear with the constancy you can always expect of superior VINYLITE Plastics. Ask for accessories of these waterproof, wear-wise materials at better stores everywhere.

You know it's right if it's Vinylite PLASTICS

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SAKS FIFTH AVENUE

MORRIS KRAUS cuts a cutaway of consummate grace in Forstmann's wool gabardine.

CINCINNATI

MABLEY & CAREW

AVEDON

A shining oval—outrageous flattery by Georgia Bullock—in striped rayon satin on sheer black or brown wool. Tunic fastened down the back with seven penny-round buttons. Pale blue stripes on black. Pink on brown. 49.95. Sizes 10 to 16. Town Shop, fall collection.

Eisenberg designs a gold embroidered ensemble in keeping with this season's fabulous fashions. In Forstmann 100% virgin wool—black or brown with a gold Onondaga rayon crepe blouse. Sizes 12 to 20. Blouse and skirt $69.95. Coat $89.95. Designers' Shop, Second Floor.

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JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

GLADYCE FILER exclusive

HALE BROS
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Photographed in our salon—decor by Tony Duquette

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Ansleigh TAILORED THIS COAT THAT FITS EVERY FIGURE...FAMOUS

Stern's

Juilliard LOOMED ITS WARM SUEDE FINISH WOOL...WE CALL IT OUR

Pamela . . . IT'S BLACK, OLD MAPLE, CHESTNUT BROWN, GRAY, SPRUCE GREEN . . 10 to 20

Stern's HAS IT EXCLUSIVELY . . . IN OUR THIRD FLOOR COAT SHOP, AT 59.95

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Nettie Rosenstein

uses a mist of lace to top a

fluid sheath

of black rayon satin.

Vue

Neiman-Marcus
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NETTIE ROSENSTEIN'S

magnificent silhouette

in sleek black . . .

flaunting a tunic of lace.

Erté

Deep dipping pleats
give new interest
where interest belongs—
at the waist.
Magnificently soft
wool suit in
autumn lime, American
Beauty or black.
Sizes 10 to 18. $89.95

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GREEN ROOM SPECIALTY SHOPS,
3rd FLOOR, LEX. at 59th, N. Y. C.

Wear your diamonds as
the night wears its stars, ever
and always . . . for their
beauty is as timeless.
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Throw caution to the winds! Wear Avon's thrilling Double Dare Red on your lips and finger tips.

It's a challenge in color . . . intriguingly packaged to double-dare you to look your loveliest.

Your Avon Representative will bring it directly to your home. Welcome her when she calls.

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Juilliard
100% VIRGIN WOOL
Fine Fabrics are the
Foundation of Fashion
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So altogether Fitting . . . Corette! A new member has been added to Corette's family of sizes. It's Petites . . . the size designed for petite figures. As altogether fitting as Corette's regular and half-sizes are for the average and shorter woman. If you're delightfully curvacious or tiny as a decimal . . . there's a Corette size to fit you without a ripple! About $3 and $4.

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MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC

DRESS—CAPRI ORIGINAL

That look of perfection isn't luck... it's PLANNED

NOLDE *Custom Fit* NYLONS

L'Aiglon
PUTS A NEW FACE ON FASHION

Jo Copeland personifies Paris for the distinguished American woman in Pattullo's magnificent costume-suit of Ducharne 100% wool.

Rarest and newest mink...pure white Snowfrost.

Horst

Tilly Heitner
Original
exclusive at
Bergdorf Goodman
new york
Forstmann fabric

a B. H. Wragge exclusive tweed suit in a Sawyer Regan Fair Isle wool, 54.75.
Blouse to match, 10.95. Matching hat designed by our own milliner.
WOODWARD & LOTHROP
WASHINGTON

Photographed in our own courtyard by Baker-Vogue Studios

The Aquila

OMAHA

FASHION COURT OF AMERICA

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Matador suit . . . belted and pocketed triumphantly. John Walther's worsted stripe wool in grey or brown. Lined with Robbins rayon crepe. 10 to 18 sizes, 89.95

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Chicago

Esther Dorothy . . . great fur fashion designer . . . a dramatist! Never before have furs been fired with such imagination, endowed with such splendor. Witness this blue star sapphire mink from Esther Dorothy's collection of Fur Originals exclusive with Carson's in Chicago. $15,000* ■ FUR SALON, FOURTH FLOOR

**Plus Federal Excise Tax*

...creates a superb suit

of Ducharne fabric for our autumn

Costume Room collection.

DIMENSIONAL* SLIPS, AND GOWNS OF RARE DISTINCTION
*REG. U.S. PAT. OFF.

Laros

a Wadsworth
Powder Case
from two to
fifty dollars
and up

THE TALKED-ABOUT JEWELRY... Castlecliff

DESIGN PAT. PEND

"Away with Fingertip Monotony...

Let your nail polish interpret every mood—every occasion!"

SAYS **MRS. JESSE SPALDING III**

(the former Vivi Gould Fairchild) of New York and Palm Beach

Evening Enchantment

For after-dark allure, Vivi gives her fingertips a more sophisticated, formal look by *covering them completely* in Dura-Gloss PINK LADY. And she uses the Quick Trick method—applies 2 coats of polish for crystal lustre and sheen.

Costumes by McMullen
Jewels by Trifari

Town Sophisticate

Changing to Dura-Gloss RED PLUM to accent her vivid red hat, Vivi complements the sleek lines of her suit with a smooth, tailored manicure—*moons exposed, tips covered.* And applying her polish the Quick Trick way, gives her nails a jewel-like gleam.

Outdoor Freshness

To harmonize with her gardening costume, Vivi wears Dura-Gloss NUTMEG, applied to *show both moons and tips*—for a casual, outdoor effect. And she uses the Double Quick Trick because it makes quick polish changes so simple and easy.

It's charged with excitement . . . **DURA-GLOSS** **Fingertip Allur**

NEWEST STRATEGY OF ALLURE!

So Easy With Dura-Gloss "Quick Trick" Technique

1. Quick Trick

For crystal-like lustre and sheen, use this Dura-Gloss method: Apply *one* coat of Dura-Coat—*two* coats of Dura-Gloss polish. Quick dry with Dura-Gloss Polish Dryer.

2. Double Quick Trick

When time is short, use this easy method for sparkling fingertip beauty: Apply *one* coat of Dura-Coat—*one* coat of polish. Quick dry with Dura-Gloss Polish Dryer.

Every fashionable shade of nail polish made is made by Dura-Gloss

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DAVIDOW
NEW YORK
to look for...

Indiscrete
PERFUME
. . . . for a restless heart
LUCIEN LELONG
Peter T. Mitchell

POCKET EDITION...
Ted Stein's 1947 version
of a timeless classic
in Forstmann's Milateen.
EXCLUSIVELY AT
the May Company

I. Miller italicises with

stitching the cleancut sweep and corded

platform of this tailored calfskin pump. Calculated

to squire your most handsome suits.

Aperitif wine, town brown, black.

Suit by Zuckerman and Kraus.

T. A. Chapman Co.

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I. Miller revives the gayety of the twenties with Castlewalk, provocative covered-up silhouette in black suede. Suave partner to the newly important draped feeling of fall fashion.

Black Velvasuede bag by Pichel. Black doeskin-finished lambskin gloves by Superb.

I. Miller

NEW YORK BALTIMORE WASHINGTON PHILADELPHIA

I.Miller's Lizagator,

rich reptile with social ways, in a

platform pump that adroitly draws out the best

in your fall suit. Town brown or black. 29.95.

Matching bag by Bienen-Davis

49.95 plus Federal tax

Stix, Baer & Fuller

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HATTIE CARNEGIE

for

THE BLUM STORE

philadelphia

The ballet skirt (detachable)
typically Carnegie
from Blum's complete Carnegie collection:
fashions, furs, jewelry, cosmetics, millinery.

typically Jane Engel . . . .
cocktail to cockcrow dress in black rayon crepe (a *Yale* fabric) stardusted with rhinestones. 10-20. **49.95**

Jane engel Madison at 79th, New York 21

MAURICE RENTNER creates a
treasure for your fall wardrobe in
white gold Forstmann wool with
cutaway jacket, collar and cuffs of
nutria. Exclusive with
BONWIT TELLER OF PHILADELPHIA

Rich, deep, wild Canadian Mink in a coat designed by WOLLMAN with fabulous sleeves. From our magnificent collection of fur originals.

Holmes
NEW ORLEANS

PHOTOGRAPH BY RAWLINGS

What makes a $650 handbag?

It would cost you $650 to own this magnificent handbag. It is custom-made of the finest-to-be-found Russian broadtail . . . a fur of distinguished elegance. The lining is rich, pure silk satin . . . And the trimmings and bangle are solid gold. Yes! . . . every detail shows quality. Even the slide fastener that opens and closes it is the kind you'd expect to find in a $650 handbag . . . a Talon slide fastener. This Talon handbag fastener is made by the largest, most experienced slide fastener company in the world. Fine enough for a $650 handbag, this quality feature is so inexpensive, it is also available in $2.95 handbags. *Tip: Look for quality . . . look for the trademark "Talon" when you buy slide fastened merchandise.* Talon, Inc., Meadville, Pa.

$650 handbag or $2.95 handbag, the Talon slide fastener adds extra value to each!

Talon

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THE QUALITY SLIDE FASTENER

Serenely lovely lingerie . . . swept with precious lace, dusted with appliqued flowers, hemmed with delicate scalloped embroidery. Saab, the lingerie of handsewn beauty, women have loved for over a quarter century. At the finest of stores everywhere, modestly priced.

Hattie Carnegie

original in her LONDON MIST

A COHAMA DESIGNER COLOR

COHAMA FABRICS—a division of United Merchants & Manufacturers, Inc.

Your dream of being Starbright has come true

the lingerie of the stars...

Here is the lingerie beauty you've dreamed about!
Slips, gowns, panties, briefs, step-ins and girdles designed to make you *look* like a dream! Stellar quality
LINGERIE OF THE STARS, created by LUXITE.*

*"Luxite" is a trademark of the Holeproof Hosiery Co. (Reg. U. S. Pat. Off.)
Makers of Women's Proportioned Nylons and Men's Socks by Holeproof.*

HOLEPROOF HOSIERY COMPANY ☆ MILWAUKEE 1, WISCONSIN

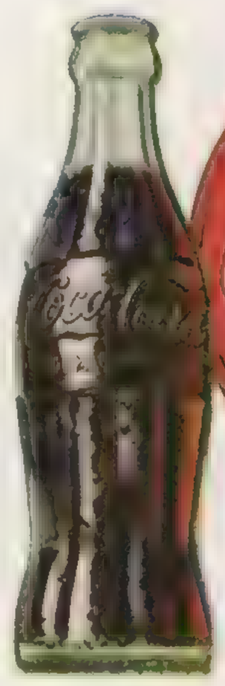
You're always "on view"
to a critic you can't avoid — *yourself!* When that critic finds the first gray flaws in your appearance, turn to Roux. Let Roux treatments keep your hair ever-colorful, lustrous and natural-looking — every visible gray strand, each faded streak concealed!
22 shades. Treatments at better beauty salons everywhere.
ROUX
OIL SHAMPOO TINT
(CONCENTRATE)
COLORS • CONDITIONS • CLEANSES
Caution: use only as directed on label.
Costumed by Gunther

Meet the young 'un...Have a Coke

...welcoming home the new arrival

A brand-new baby is the newest of news. Naturally friends drop in for a look, to chat and to compare notes. And while the young hopeful gets everybody's approval, that's the cue for sociable refreshment. Ice-cold Coca-Cola adds zest to the occasion and sparkle to the happy chit-chat.

Have a Coke is a hospitable way to say *Thanks for coming over.* Such sociable times are made for the friendly pause with frosty Coke. That's one more reason why Coca-Cola belongs in your icebox —to give a touch of hospitality to sociable moments.



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Serve Coca-Cola at home

Coke = Coca-Cola

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LAZARUS
COLUMBUS 15 OHIO

Embodying all the fine features of a custom-made dress

the Wm. H. Block Co. INDIANAPOLIS

Kraus Original town coat in smoke-white wool, heaps nutria on its shoulders... just one of the fashions with a future at The Wm. H. Block Co.

J. Miller's burnished blonde satin . . .
footnote to a season of elegance.
Wear it with the blonde satin cocktail dress shown
or as a dramatic foil to black or brown.

Neiman-Marcus
Dallas

from
Hattie Carnegie's
complete collections
Thalhimers Richmond Over A Century In Virginia

SMARTWEAR

Emma Lange, Inc.

MILWAUKEE

a *Fred. A. Block* original costume

Black wool Daguerreotype suit

buttoned with jet . . .

plumage-tipped bonnet.

VERA MAXWELL makes a superior fall-into-winter costume... dramatically combines a full and flared coat with a slim fencing suit. Three-quarter coat in a Stroock Honeydew fleece in gold pointed up with black to match suit; or in heather with brown. $70.00. Suit in Forstmann's black or brown Doeskin. $60.00. Both in sizes 10 to 16. Sally Victor hat $55.00.

Titche-Goettinger DALLAS

Stix,
Baer
& Fuller
St. Louis
Nettie Rosenstein
does a cutaway coat
to top a matching
dress. Both in fine
Forstmann woolen.

*JADE STICK *for lips*

*simulated

For you who have a passion for objects of rare beauty—
Chen Yu has created a lipstick case in the spirit of precious jade—
a lipstick that can hold high its head in the presence of
elegant jewels—a lipstick you will adore to take out of your
purse in important places. Chen Yu *Jade Stick is an oversize
swivel lipstick . . . enjoy it in long-staying reds matched
to famous Chen Yu long lasting nail lacquer.

CHEN YU
**JADE STICK is $2.*
Refills are $1.

CHEN YU *long lasting nail lacquer and lipstick*

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Hughes

Hair that gleams like moonlight on water

that sweeps up into soft waves or flows

silken and smooth—such beauty

is the result of constant brushing with your Hughes hair brush.

Long, firm nylon bristles . . . balanced handle

of crystal-clear Lucite—no brush can do more

for your beauty than a Hughes.

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a claire mccardell suit

There are stripes and stripes — and then there is this Cerey' stripe. At once shocking and classic. A pure wool, designed in the new-world way of Claire McCardell, loomed in the old-world tradition typical of Cerey'.

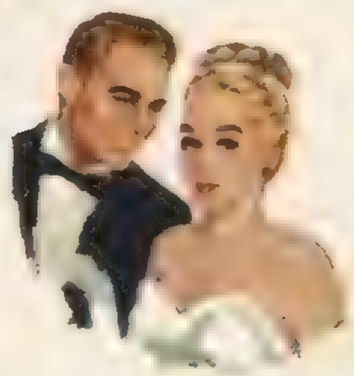
51 Madison Avenue, N.Y.C.

Cerey' WOOLENS

Glamorous Today...lovelier tomorrow

"Pan-Cake" creates a lovely new complexion; it gives the skin a softer, smoother, younger look

"Pan-Cake" helps hide tiny complexion faults; the exclusive formula guards against drying



A "Pan-Cake" make-up takes just a few seconds; and it stays on for hours without retouching

Just a few seconds with "Pan-Cake" add new glamour to your natural loveliness right now – today. And for the many tomorrows ahead, see how this glamorous make-up will safeguard your skin against the drying, aging signs that otherwise might be in store for you. Originated by *Max Factor Hollywood* for the screen stars, "Pan-Cake" is now the favored fashion of millions. Try "Pan-Cake". A new beauty adventure awaits you.

Pan-Cake* Make-Up

An Exclusive Formula Protected by U. S. Patent Nos. 2034697-2101843

*Pan-Cake ...Trade Mark Reg. U. S. Pat. Off.

PHOTO BY CLARENCE BULL

Marilyn Maxwell

In Metro-Goldwyn-Mayer's

"THE SHOW-OFF"

ORIGINATED BY *Max Factor • Hollywood*

graced
with
golden
charm...
TAILORED BY
STAR-MAID
REG
deliberately
under-states a dress, gives it
only the bold bigness of a Pilgrim
collar and hip pocket...spices
the simplicity with gold-edged
buttons and gold trimmed
belt. In beige or grey yarn-dyed wool
jersey. Sizes 10 to 18. About $40.
At fine stores everywhere or
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Somali leopard
for glamour on a
fine worsted coat
by Jablow.
jablow ORIGINAL
Harry Cooper
BEVERLY HILLS HOLLYWOOD

The elegance of Forstmann's fine gabardine in a suit strikingly detailed and staccato-studded with minted metal.

The Fair, Fort Worth, Texas, where the west begins.

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Junior Guild original

Designer's casual elegantly handled with thoroughbred perfection. Deep plunging pockets, sweeping fly front with flair-back skirt, fabulous gold coin chatelaine. Done in Gabadero, a Gold-Rose fabric. Colorsure processed.

7 to 17, about 30.00

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MINE ALONE COLOGNE

4 oz. $2.75 plus tax

A Ritter Original of Quebec Crested Mink

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Mandel Brothers

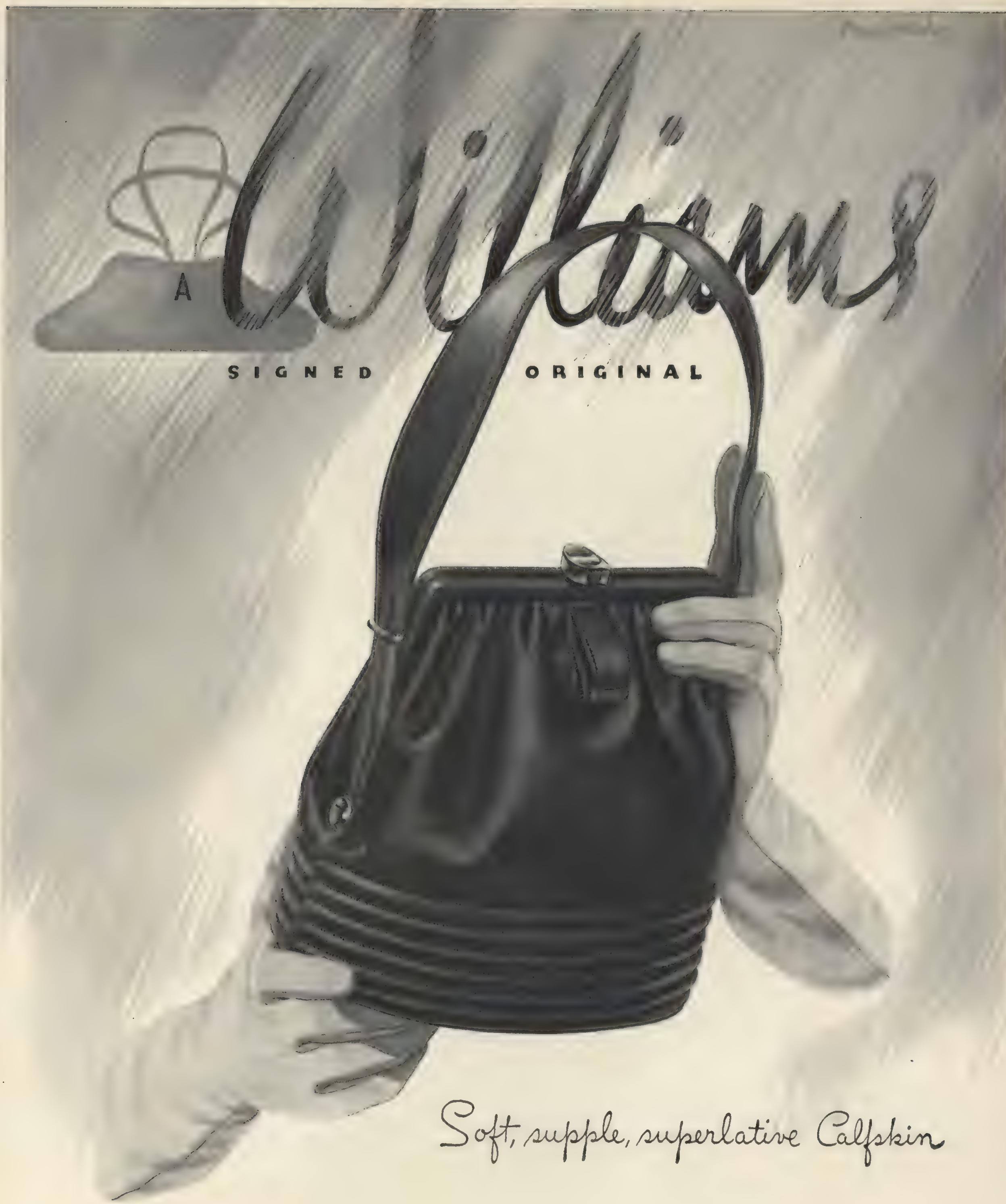
CHICAGO

sponsors a MILGRIM *Original of crepe—for after dark.*

AVEDON

A MILGRIM ORIGINAL

IN A FORSTMANN DOESKIN



Albert C. Williams Company
302 FIFTH AVENUE • NEW YORK

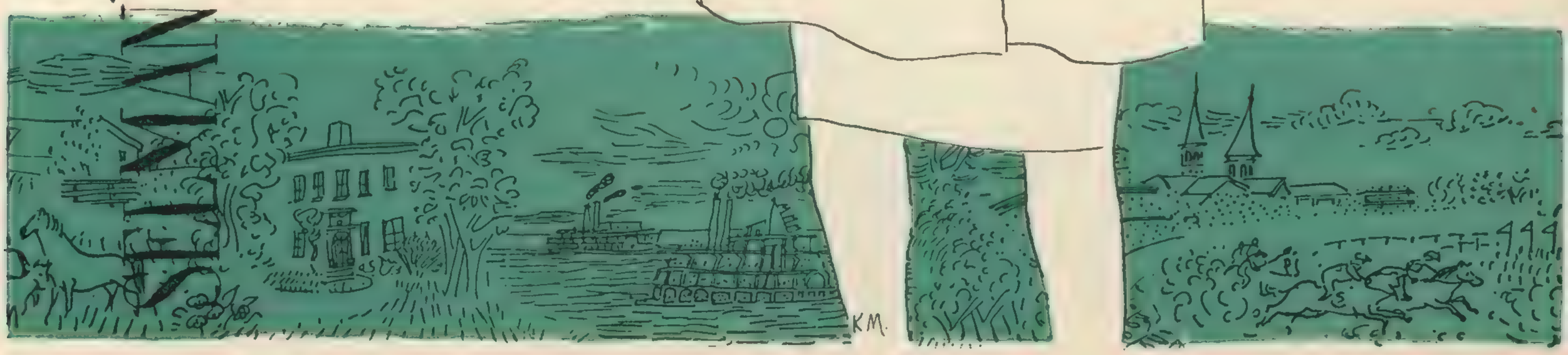
Costume by Traina Norell

Hudson's

DETROIT

From the Blue-Grass country—
this wonderful coat, its luxuriously
full sleeves sunk deep in nutria.
Of Forstmann woolen, designed by
Zuckerman & Kraus. In natural, or
our own Kentucky Blue-Grass Green.

LOUISVILLE · KENTUCKY · SELMAN'S



Kraus
ORIGINAL

ZUCKERMAN & KRAUS, N. Y.

Spin your dreams in a lovely Vendome gown. Created of Bur-Mil rayon, batiste and other quality fabrics.*

At fine stores everywhere $4. to $9.

Vendome Lingerie

*Reg. U. S. Pat. Off.

"Tell time to stand still"

SAYS YOUR BEAUTY SENSE

YOU: *I feel wonderful!*

BEAUTY SENSE: But do you look as young as you feel?

YOU: *Why, I rather liked my tan.*

BEAUTY SENSE: Not bad for a summer leftover, but you need a rosy powder to counteract that yellow cast . . . and your skin's bone dry.

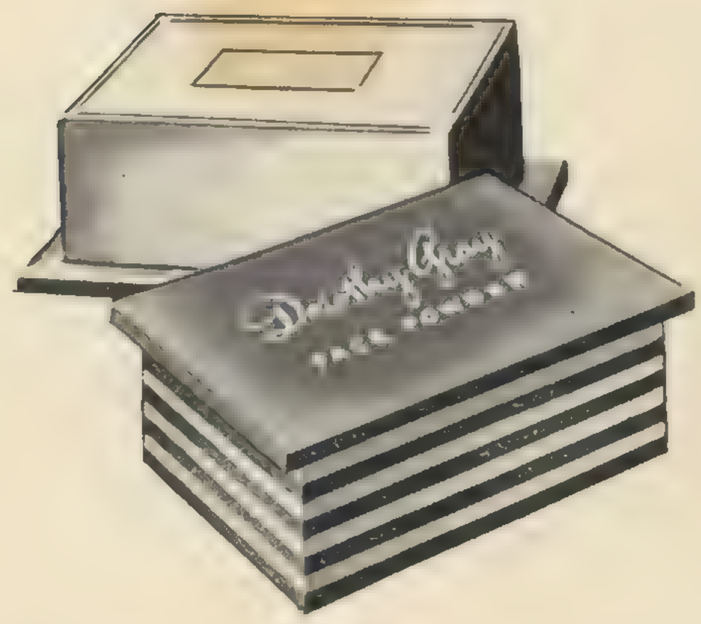
YOU: *I suppose you're going to tell me Dorothy Gray skin care and make-up will do the trick?*

BEAUTY SENSE: Well, there's nothing better for holding time back than daily skin care with Special Dry-Skin Mixture.

YOU: *Now that's a cream!*

BEAUTY SENSE: And Rose-Glo, the new Dorothy Gray Face Powder shade, used over a cared-for skin is simply fantastic for toning a fading tan.

YOU: *Imp or angel, you're a good influence . . . I'll try your unbeatable combination.*



Dorothy Gray

Special Dry-Skin Mixture is another famous formula from the house that understands your face . . . $2.25, $4, $8. New Rose-Glo Face Powder shade in a very special box, $1.00. All prices plus tax.

HELPS YOUR SKIN TO WEAR ITS MAKE-UP WELL

The adaptable look . . .

interpreted in versatile suits . . . equally at home with casual or formal accessories. Focal points of your wardrobe and suavely tailored like all superlative suits by Printzess.

The Printz-Biederman Company, New York and Cleveland

So intimate,

there might be those who would say

you should wear it only when entirely alone. The ounce, $22.50

(tax extra)

the "forbidden" perfume by Dana

© 1946 Dana Perfumes, Inc.

Negligée designed by Thea Tewi

WILSHIRE
KNIT
SIZES
38 TO 46
90% WOOL
WITH RAYON
BERRY RED, GREY
TAVERN GREEN,
BLACK EMBROIDERED
IN CONTRAST
49.95
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NEW YORK · CHICAGO
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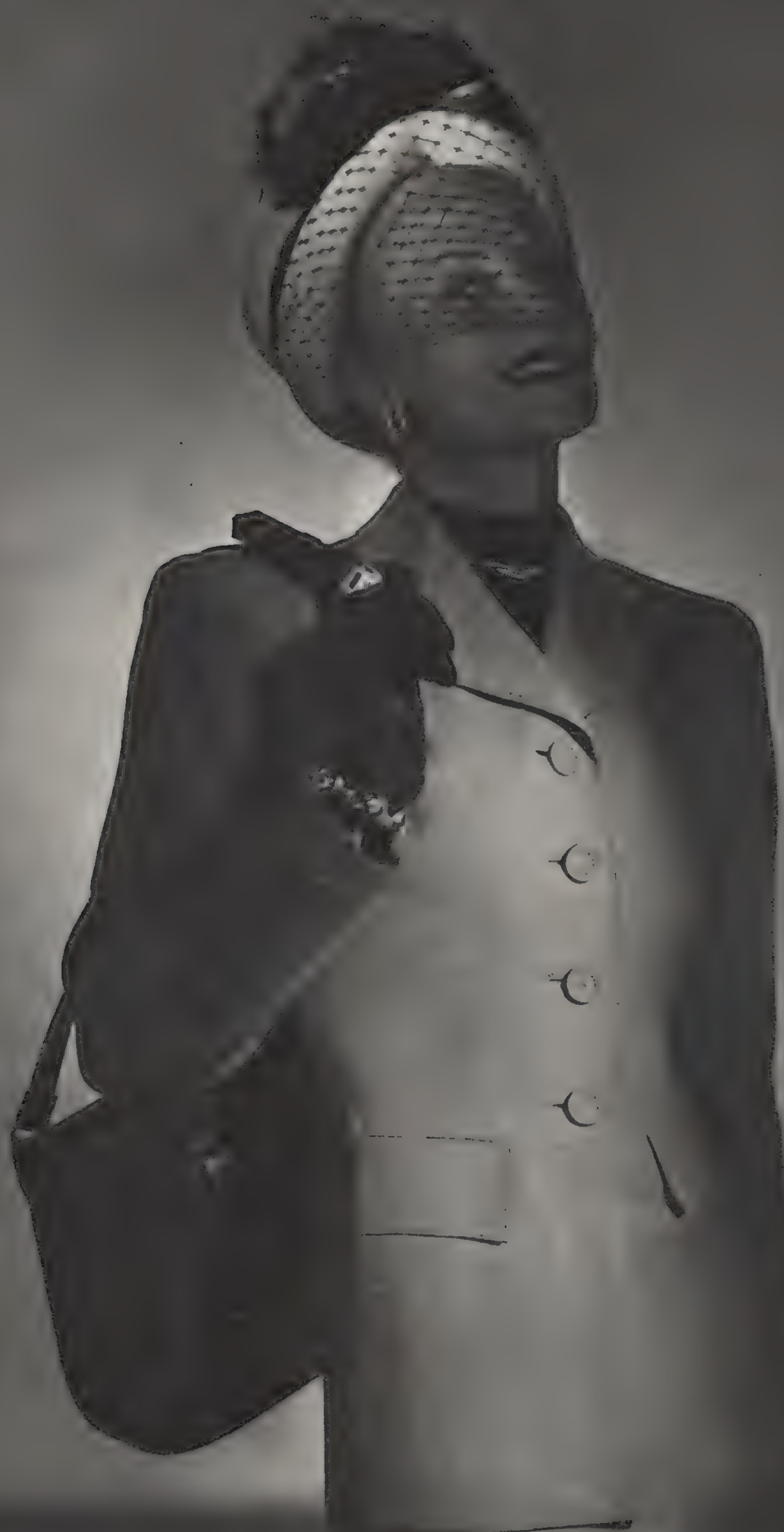
YOUR LITTLE SOFT SUIT BY
Nathalie Nicoli
CALIFORNIA
DEFTLY DONE IN VERDONA
PACIFIC CRAFT FABRIC
of 100% Virgin Wool
PHOTO BY HAROLD MARK, JR.



harrold

turns a smooth shoulder, molds a long jacket, notches the lapel and gives you a beloved-above-all classic suit tailored with integrity in pure worsted gabardine by The American Woolen Co. TALON Slide Fastener. Beige-gray, black, brown, blue, green. Sizes 10 to 20. Style 447. About $89.

We will [illegible] for the name of stor[illegible] city. [illegible]rk 3 Harrold, 79 Fifth Avenu[illegible]

you just know she wears them . . .

streamlined seams

in three proportioned

NYLONS

McCallum

and

PROPPER

1 stripe if you're small . . .

2 stripes if you're medium . . .

3 stripes if you're tall . . .

Customcraft*
ORIGINALS
NEW Heights OF SOPHISTICATION
CUSTOMCRAFT suede elevated to a new high in city sophistication by patent-ringed platforms, important accessory to fashion's dramatic hemlines.
Harris & Co
DALLAS 1, TEXAS
*Reg U S Pat Off

Dance length gown of antique gold brocade with matching waist length jacket designed by Hattie Carnegie. Her collection in Philadelphia at

NAN DUSKIN

ORIGIN
RATH • ORIGINAL BY RATH • ORIG
ORIGINALS BY RATH
Rath
Cherished RATHCALF . . .
the satin-smooth calfskin
Magnificent handbag
creations by Rath
superbly fashioned
for you to have
and to hold . . .
Your bright new note
for autumn.
Circlet handles of
gleaming metal
keep the accent on luxury.
In black and autumn brown.
Reading down:
$39.50, $45.00, $49.50 . . . plus tax
Wm. C. Rath & Sons, Inc., New York 16, N. Y.
Makers of the famous "Top Hat" Handbags
© 1946

Fred A. Block magnificently
expresses the tunic suit
belted with nailhead nuggets,
molded in soft-spoken wool.
Feather fringed hat also by Fred A. Block.

Fortune Telling...
Imbued with the color and pace of the
Fall 1946 collections, we make this
prophecy: New York, which has made
more beautiful dresses for more
American women than any other city
...will be supreme in the
creation of *purposeful* clothes,
original and elegant, for the
women of every country.
THE NEW YORK DRESS INSTITUTE

A PATTULLO ORIGINAL DESIGNED BY JO COPELAND

jay Thorpe

24 WEST 57 ST. NEW YORK

THE LUXURY OF
Lizard
FRANK Slicca
ORIGINALS
Lytton's
Henry C. Lytton & Company
CHICAGO

dramatic, n-e-w! miron gabardine
under fifty dollars

A Lewis Exclusive . . . BOVINELLE*. The marvelous plastic with the mellow-soft, luxurious look and feel of calf. This miracle material will not mar or scratch and all sorts of high-handed treatment will not deglamorize its shape. Satin lined and elegantly fitted. Available in Black, Mink Brown, Red, and Fiesta Wine. At fine stores everywhere. About $15.00*

*Registered
*plus federal tax

COSMOPOLITE . . . lovely, butter-soft Bovinelle* with the rich look and feel of calf. Sleek mock tortoise shell frame. Petite matching change purse. In Bovinelle* or faille, $15.00.* In broadcloth, $18.50.*

The m.m. Cohn company
LITTLE ROCK, ARKANSAS

*Registered
*plus federal tax

LEWIS
PURSES

COMPANION. . . a hand draped beauty in silky, Lewis-loomed faille, with sleek mock tortoise shell frame. Matching change purse. In faille or Bovinelle,* $15.00.* In broadcloth, $18.50.*

dewees
of Philadelphia

*Registered

*plus federal tax

SHOWPIECE . . . superb broadcloth, dramatized with lustrous mock tortoise shell frame.

Satin lined, richly fitted. Petite matching change purse. In broadcloth, $18.50.* In faille or Bovinelle,* $15.00.*

WOODWARD & LOTHROP
WASHINGTON 13, D. C.

* Registered
* plus federal tax

PUTTING ON Ayer's...
little drops of glamour... TINT...is a new and delightful experience.
TINT is a triumph of cosmetic chemistry...a wondrous advance beyond
any make-up base you have ever used. TINT is delicately astringent
—it gives a pore-refining effect. TINT is secretive—it conceals
annoying imperfections. TINT is a tingling emollient—it softens and
silkens. TINT is a flatterer—it brings a petal finish—a luminous
loveliness to your skin. TINT assures round-the-clock complexion perfection.
PUTTING ON
Ayer's
TINT
HARRIET HUBBARD
Ayer

An Aldrich original . . . this autumn-heralding suit in pin-dot Miron Imperial worsted . . . about fifty-five dollars. LARRY L. ALDRICH, Inc., New York.

by
Harvey Berin
Best & Co.
Fifth Ave. at 35th St., New York 18, N. Y.
Yale
fabrics

Easy as you like it, this all-year coat is a delight to wear over suits and dresses. Tailored by Harry-Williams Ltd. in Stroock Cloud Drift. Glorious fall colors. Sizes 10 to 20. $59.95. Order by mail; postage prepaid.

EXCLUSIVELY AT

ZCMI

IN SALT LAKE CITY, UTAH

ZION'S CO-OPERATIVE MERCANTILE INSTITUTION
Salt Lake City, Utah

Please send me _____ Stroock coats.

My size is _____

Colors: *1st choice* _____ *2nd choice* _____
(Sea Cloud Blue, Scarlet Red, Grey, Brown, Black, Woodmoss Green, Sandpiper Tan)

Name _____

Address _____

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Payment Enclosed _____ Charge _____ C.O.D. _____

MAURICE SEYMOUR

MORTON BREGMAN *designs for sparkling hours . . . highlights Onondaga's fluid Lu Para crepe with bright silvery sequins . . . grey, black, brown . . . sizes ten to sixteen . . . forty-five dollars*

Fashioned to Complement Your Costume

Peacock Shoes

Soft, deep suede in dove grey,
wine, black and brown
with platform and bow of
watersnake or baby python.

Goldsmith's

Memphis' Greatest Store

Weiner
original

Weiner's superb wool carving . . . a suit he handles as gently as a man's silk shirt. In Miron's pure wool Victorian gabardine. Winter white, toast, wine, royal blue, dark green or black.

Sizes 10 to 20. $69.75.

FABRIC BY **miron** WOOLENS

WOODWARD & LOTHROP
WASHINGTON

designed by

Nettie Rosenstein

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Bird - Speakman

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Doop's

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Original! Drapeable! A scarf dress highlighted with one dazzling pocket of glittering sequins and brilliant rhinestones. Designed by PAULINE FIELDS in a rayon crepe! At better stores. FRED GREENBERG, 550 Seventh Avenue, New York 18.

TAILORED BY
Fashion Colony
NEW YORK

PERSIAN LAMB FUR accents this new adjustable sleeved FASHION COLONY coat of JUILLIARD'S VELATONE. Lined with ROBBINS RAYON CREPE. Winter white, Mandarin red, Moss green, Kelly green, black. Sizes 10 to 18. No fur tax required on this coat. about $80.

at quality stores or write:

FASHION COLONY SPORTS, INC., 240 W. 37th STREET, NEW YORK, N. Y.

The Embodiment of Beauty: Mme. Adrienne Brassieres

The Halle Bros. Co.

CLEVELAND, OHIO

Kindred spirits

Very much alike . . . yet different enough to be piquantly exciting! For FLIRTATION has endowed its rope stitched, extension sole spectator with two personalities . . . both beautifully attuned to the active life you love!

Flirtation
SHOES

H. B. ROSENTHAL CO., INC., BEVERLY, MASS.

Young and gay are you in your first Fall Page Boy. There's color and caprice in the twice-banded new push-up sleeve . . . the saucy bow-tied collar. Beautifully tailored in MANTEX, a Manville Fabric of spun rayon and wool, Expandable, of course. Black or Brown with Lime, Aqua or Coral trim. Sizes 10-18. $29.95.
Mail orders filled from the Page Boy Shop, Dallas 1, Texas

Page Boy
MATERNITY SHOPS
DALLAS
LOS ANGELES
SAN FRANCISCO

softlings

our pet
soft-shoe number,
slung
sweet and low
A g–love of a shoe
on a wedge
or mat-flat heel. $12.95

mademoiselle
Shoes by Carlisle

when Baltimore thinks of quality it thinks of Hutzler's

ALL CHARM ONONDAGA CREPE

styled by PHILIP A. VOGELMAN

Carolyn

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY,

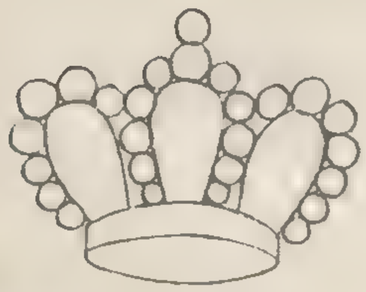
(opposite) Fur news in the jaunty ascot... news, too, in the free flowing lines of this **Hollander** mink-blended northern muskrat. Fashioned in sizes 10 through 18.

(below) This season's coat takes a belted back, large coachman collar...then goes soft, with flattering fullness. **A Shelton Coat** in **Juilliard** 100% wool. Sizes 10 to 18. About $55.

John Frederics accessories

WRITE CAROLYN, 128 WEST 31st STREET, NEW YORK 1, N. Y.

"Models of Loveliness"
Manikin
NYLONS
LOVELY Patricia Vanwyck FAMOUS
WALTER THORNTON PIN-UP MODEL
NEW YORK OFFICE EMPIRE STATE BLDG.



Majestic

MAJESTIC

Illustrating the
CARRYING POWER OF STRIPES
. . . the staying power of this
slim all-wool suit. Mixed, muted stripes
with blue, brown or maroon skirt. 10 to 18.
About $35. For store nearest you
write Majestic, 1410 Broadway, N. Y. C.
Give size and color preference.

DIPLOMATIC APPROACH

Multi-colored sequins flash diagonally from shoulder to skirt on the "Diplomat" dress designed by SHEILA LYNN. In PELICAN, a unique SHIRLEY rayon crepe. Black only. Sizes 8 to 20. About $35.

At fine stores everywhere or write SHEILA LYNN, 1400 Broadway, N. Y. 18

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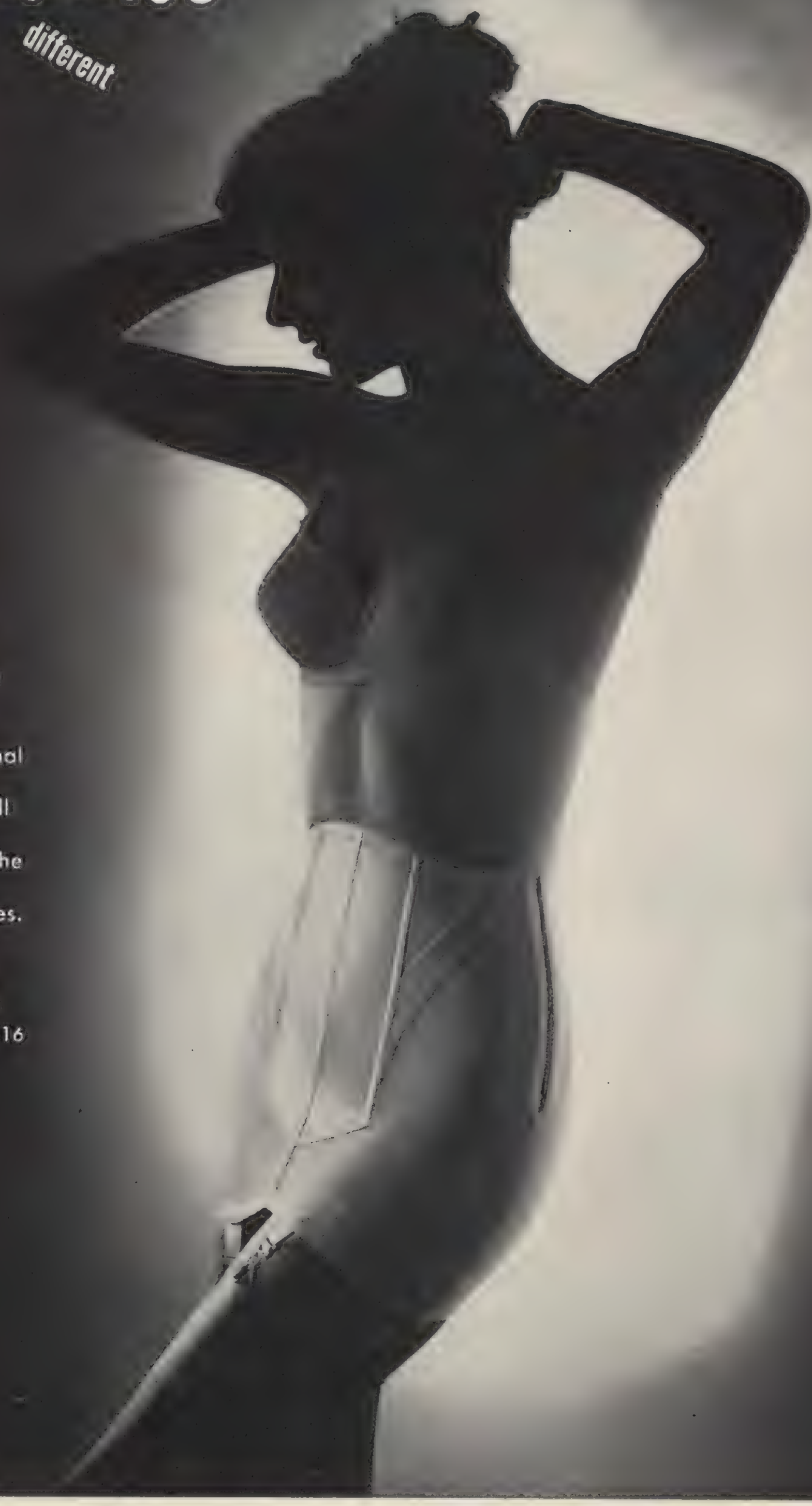
revolutionary

Tru Balance*

different



Because there is no other
foundation in
the world that will do what
Tru Balance does
for the feminine figure.
Because it is such a functional
garment that most
women who have worn it will
never wear anything else.
That's why Tru Balance is the
featured foundation
in the country's smartest stores.

for booklet write to

TRU BALANCE CORSETS, INC.

38 East 32nd Street, New York 16

Reg. U. S. Pat. Off.

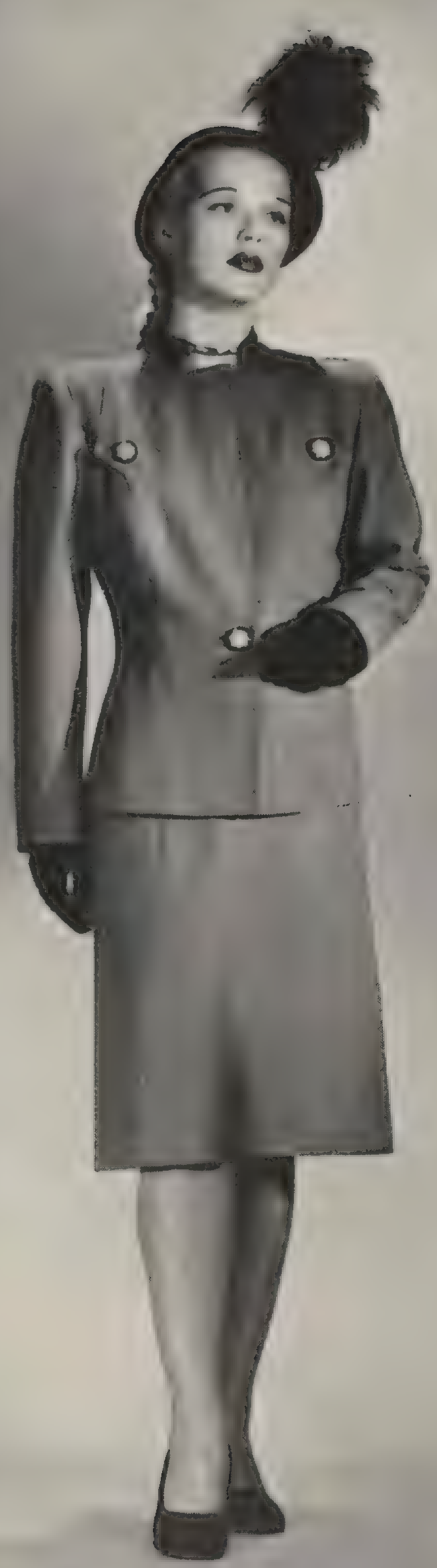
leg-size stockings for leg-wise women

Belle-Sharmeer Stockings. Not only full-fashioned from top to toe, but leg-sized to fit deliberately . . . perfectly. Proportioned in width as well as in length. Up and down and all around. They fit all legs—small, medium and tall legs because they come in all leg-sizes. And with the smart, leg-slimming, ankle-trimming seam down the back and heel. At one fine store in your community—alas, still not enough. But always exquisite!

But, do be sure that you get your very own personal leg-size! For the wrong Belle-Sharmeer leg-size would make you . . . and Belle-Sharmeer unhappy!

Belle-Sharmeer
STOCKINGS
...in all leg sizes

Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Ind.



Slender grace in a half size suit . . . notable flattery of Labrador lynx-dyed fox on a coat for misses.

Korrect

SINCE 1898 IN STYLE • FIT • WORKMANSHIP AND MATERIAL

At Leading Stores

KORRECT COAT COMPANY • CLEVELAND, OHIO

ORIGINAL BY *I. Doctor*

Black and colors in rayon crepe by Oscar Hayman. Sizes 14-44, 14½-24½. About $35.

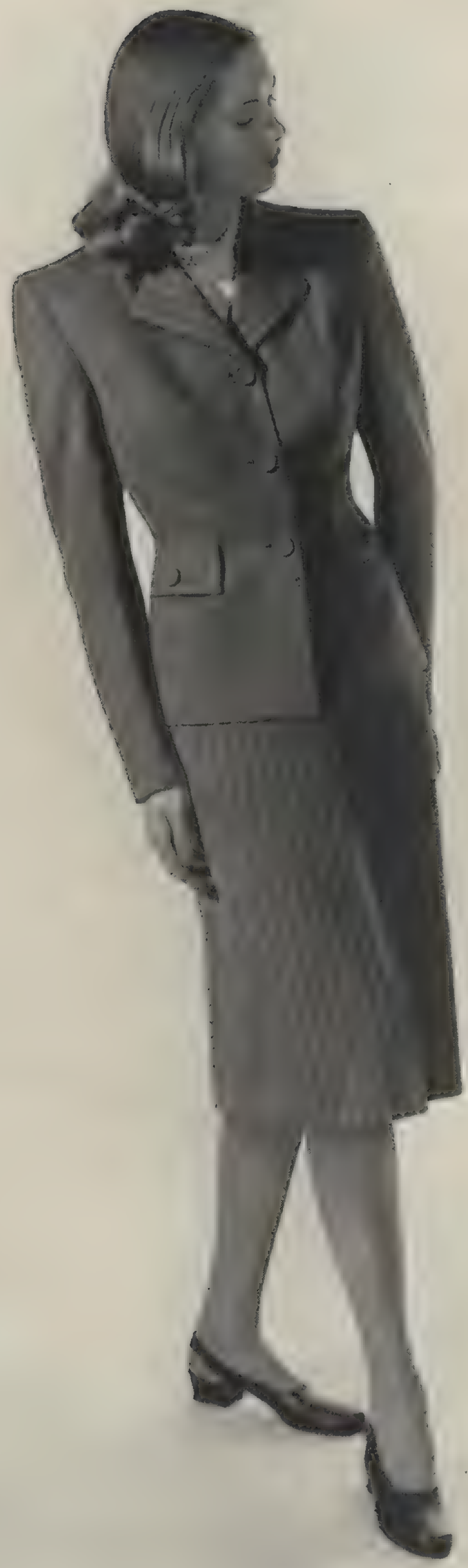
DOCTOR DRESS CO. INC. 847 W. JACKSON, CHICAGO 7.

that softest baby lizard... *takes a fling in slings. Takes a gay, glad fancy to ankle-straps. Takes its perch on a platform sole. Black or brown.*

De Luca ORIGINALS

Made by **Algy Shoes, Inc.,** Everett, Mass. • Write for name of nearest dealer.

© Algy, 1946



AN *Amy Linker* ORIGINAL

In FORSTMANN wool, with contrasting pencil stripe in skirt and lapels.

Pickett's
Chattanooga, Tennessee

Tinsley's
Nashville, Tennessee

William Ward

JERSANESE*, aristocrat of jerseys . . . made of Celanese* synthetic yarn. Fluid in motion, this beautiful fabric becomes regal sculpture in repose.

Celanese Corporation of America, N. Y. 16

CELANESE* *SYNTHETICS*

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Habitmakers*
Trust the American woman to see for herself
the innate perfection of Habitmakers*...
the casual fashion-rightness
that keynotes her vital life.
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ADLER & ADLER, INC. • 550 SEVENTH AVENUE • NEW YORK CITY

MILGRIM NEW YORK · CLEVELAND · DETROIT · WHITE PLAINS · MIAMI BEACH

. . . or write, REVAY, 244 WEST 39th STREET, NEW YORK 18, N. Y.

The "Rebel" Suit for Fall

Fast flight into high fashion for Fall . . . in 100% virgin wool flannel . . . sizes 10 to 18. About $35 at better stores.

Designed and made by Samuel Spitz & Sons,

320 S. Franklin St., Chicago . . . 15 West 28th St., New York

"Miss Cricketeer"

TRADE MARK 1876

With skirts getting long there's a reason
Why a pretty girl's shoes must be pleasin':
The masculine eye
Is no longer knee-high . . .
It's on Rhythm Step ♪ Shoes, this season.

Rhythm Step Shoes

MAGIC

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♪ **Invisible Rhythm Treads at three strain points gently cushion every step, and take you through all your busy days with a feeling of dancing freedom.**

$9.95 *and* **$10.95**

FOR NAME OF YOUR NEAREST DEALER, WRITE

JOHNSON, STEPHENS & SHINKLE SHOE COMPANY • SAINT LOUIS

Verdona,
a Pacific Mills Craft Fabric

*

P.A.T
SIZES
Perfect American Type

IF YOU ARE
5 FEET 5 INCHES
OR UNDER *

Mandelbaum

313 SEVENTH AVE., NEW YORK 11, N. Y.

So easy to save costly alterations, time and aggravation. If you are 5′5″ or under you are the Perfect American Type—and you will like the idea of slipping into a Mandelbaum coat or suit—perfectly tailored and perfectly proportioned to fit you. Just ask for Mandelbaum P.A.T. sizes at your favorite store.

*Reg. U. S. Pat. Off.

so wonderful for

TOWN

ditto for

COUNTRY

*Tweedlaine wool and rayon
10 to 18. Rust or grey

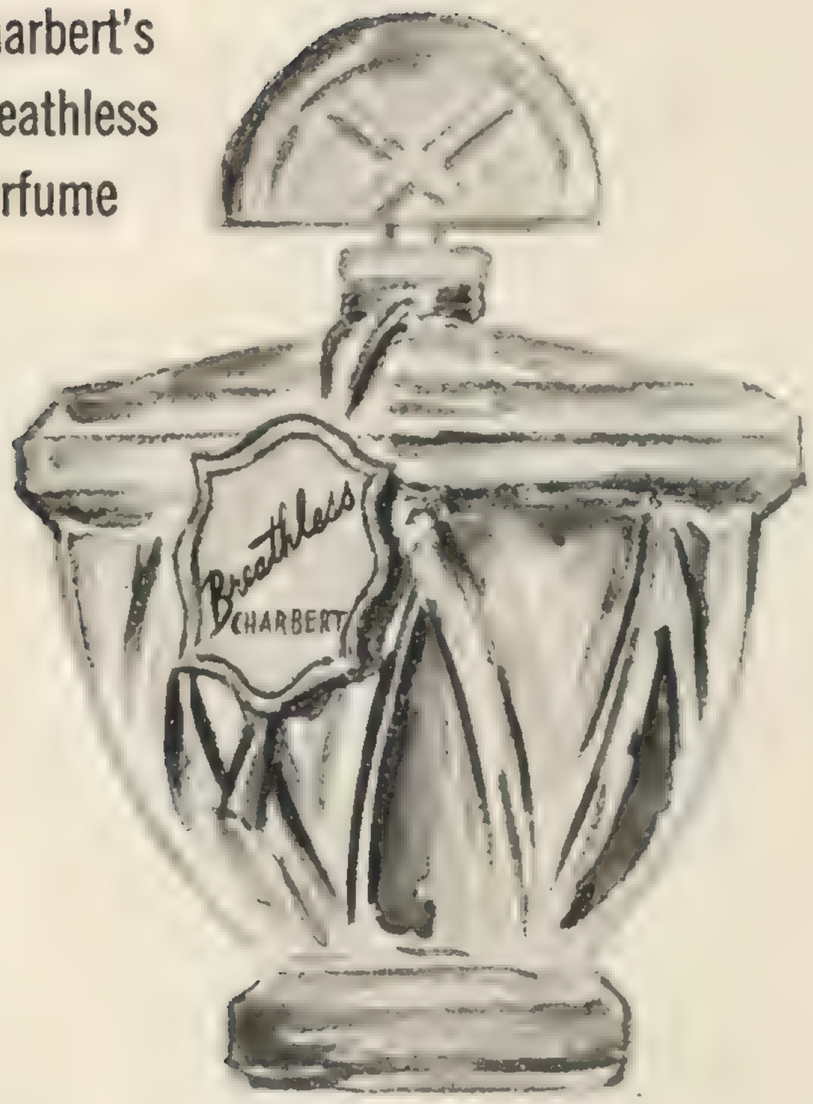
TABIN-PICKER & CO.
CHICAGO

Georgiana
REG. U.S. PAT. OFF.
FROCKS

*a Milliken fabric

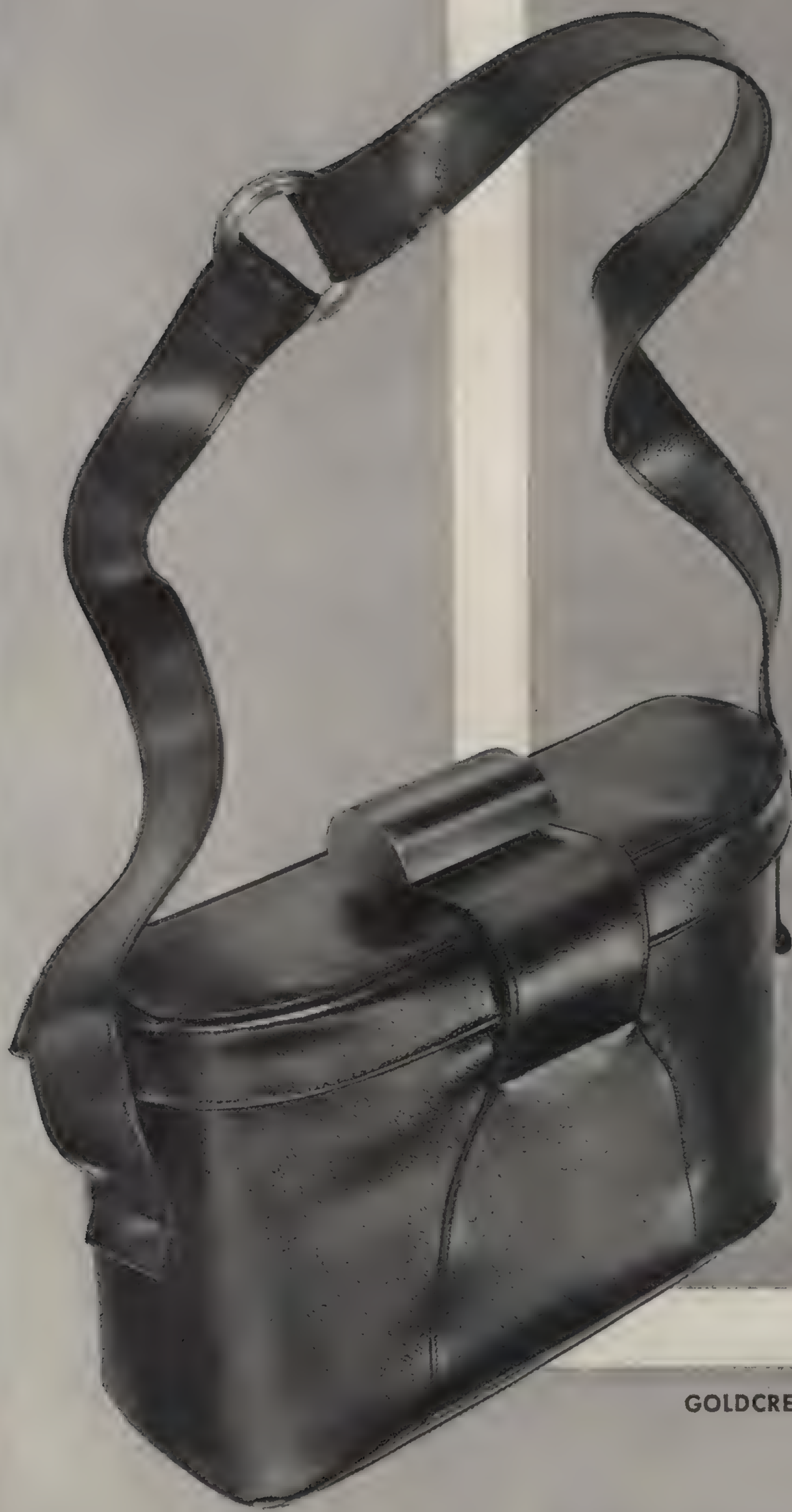
She's Breathless
...in a
Capri Original

Charbert's
Breathless
Perfume



both at
HUTZLER BROTHERS Co.
BALTIMORE, MARYLAND

a Goldcrest Fashion



The Courier

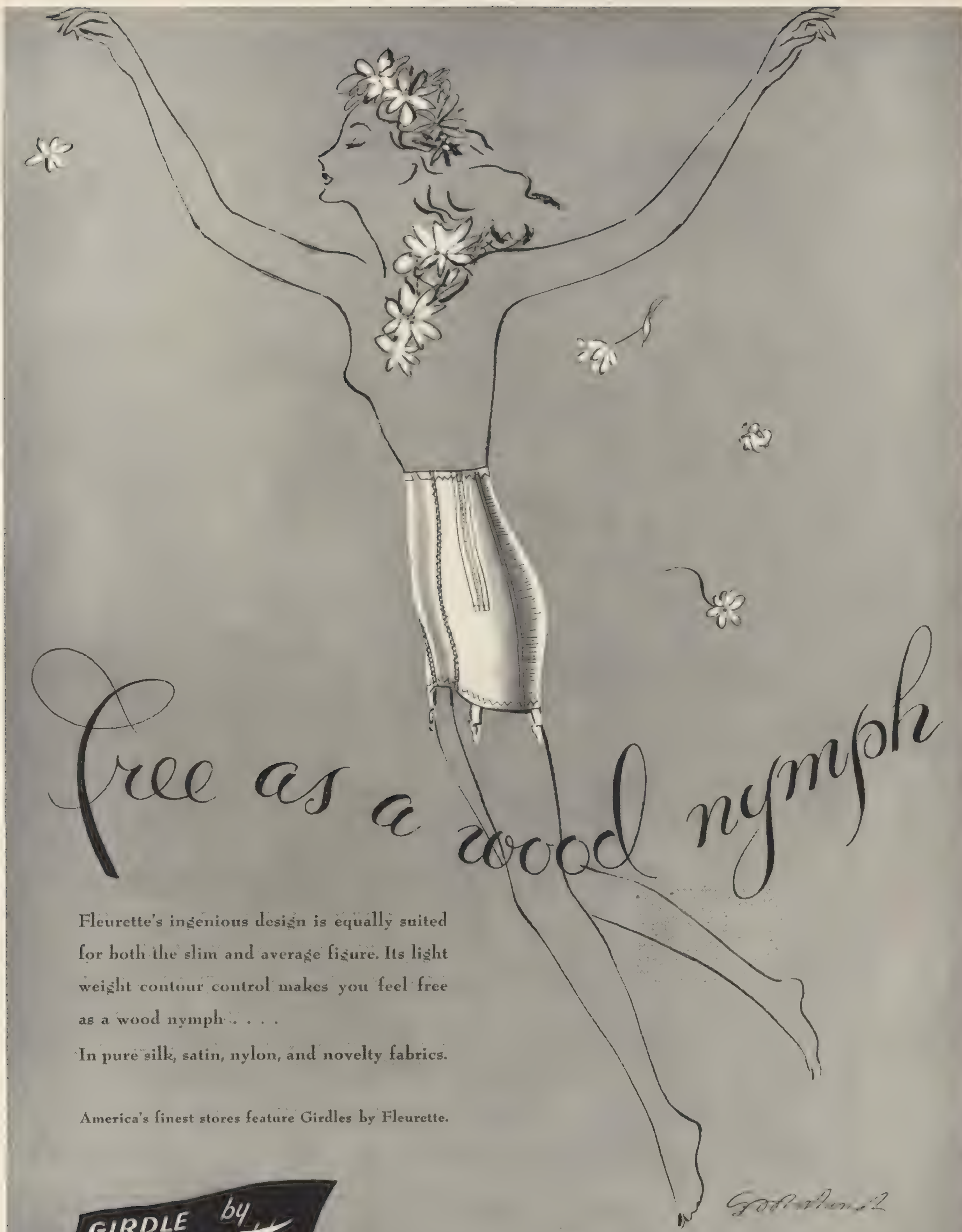
Supple plastic calf,
fashioned with a shoulder strap
like a courier's pouch.
Black, brown, tan,
navy and red.
Also in red,
brown and black
plastic patent.

About $6. plus tax

GOLDCREST FASHIONS, Inc., 30 E. 33rd ST., NEW YORK 16, N.Y.

A WEINER ADAPTATION OF A LELONG DESIGN . . . . . the striped cutaway, in the tradition of the strict tailleur. In gunmetal gabardine with white striping, a yarn-dyed woolen. About $70. At one fine store in your city. Weiner Originals, 205 West 39th St., New York City • FABRIC BY MIRON WOOLENS

Weiner
original



Fleurette's ingenious design is equally suited for both the slim and average figure. Its light weight contour control makes you feel free as a wood nymph . . . .

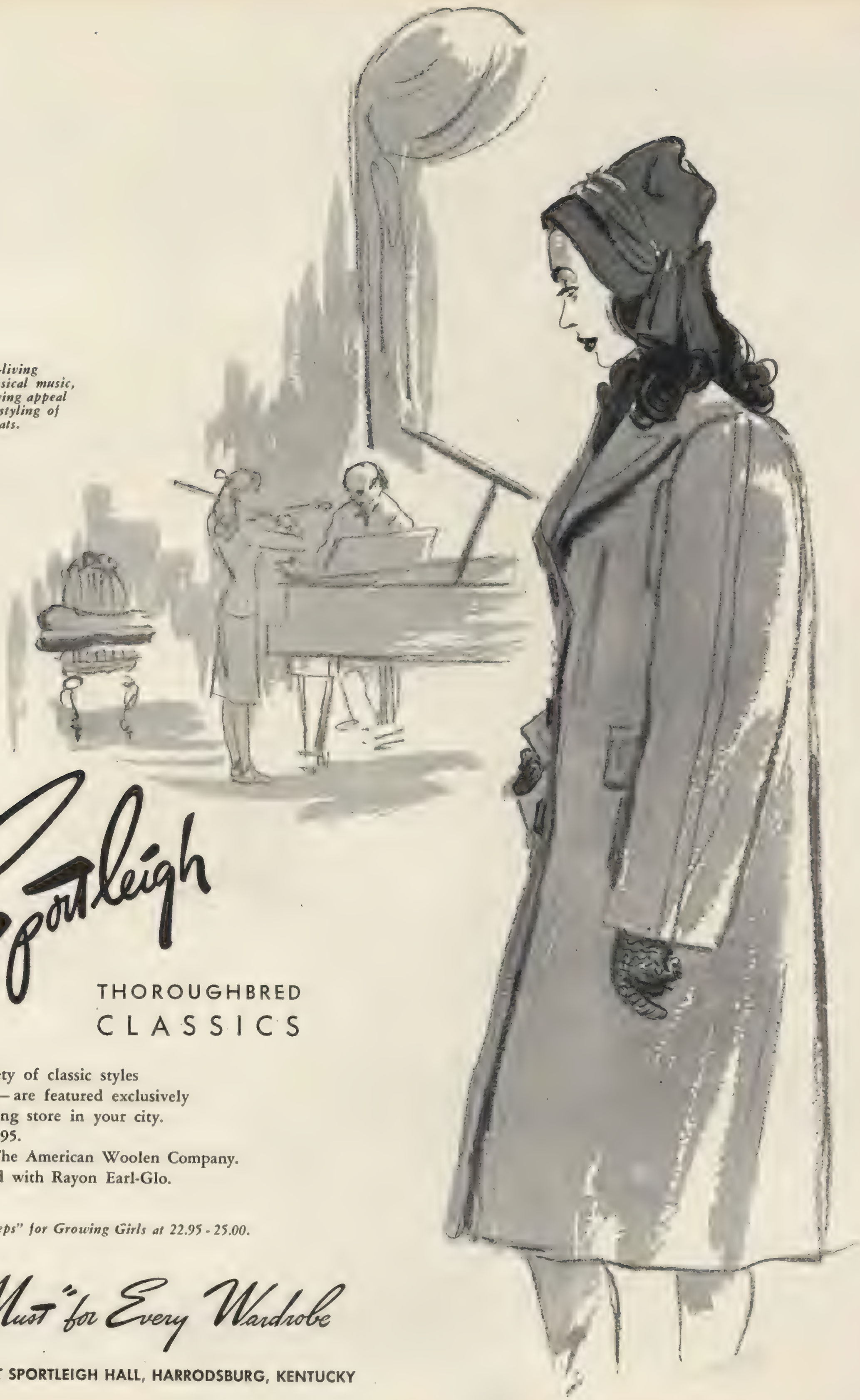
In pure silk, satin, nylon, and novelty fabrics.

America's finest stores feature Girdles by Fleurette.

GIRDLE by Fleurette

MAKES THE BODY BEAUTIFUL AS NATURE INTENDED

Product of Frankel Foundations, Inc., 16 West 19 St., New York 11, N. Y.



Like the ever-living appeal of classical music, there's ever-living appeal in the classic styling of Sportleigh Coats.

Sportleigh

THOROUGHBRED
CLASSICS

— in a variety of classic styles and fabrics — are featured exclusively by one leading store in your city.
Priced at 29.95.
Fabrics by The American Woolen Company.
Quality lined with Rayon Earl-Glo.

Sportleigh "Preps" for Growing Girls at 22.95 - 25.00.

A "Must" for Every Wardrobe

TAILORED AT SPORTLEIGH HALL, HARRODSBURG, KENTUCKY

The m.m. Cohn company
LITTLE ROCK ARKANSAS

Hat by
Leslie James

Dashing short coat in Forstmann's
superb Melton, created for us by

Frank Gallant

Vodka, Apricot, Brandy,
Cherry Bounce or Black with jet Persian.
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$139.75 plus tax

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Radelle is Famous for
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AT BETTER STORES EVERYWHERE

MADE OF
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RAYON FABRICS

Radelle Lingerie is the only lingerie certified for fabric and workmanship by the U. S. Testing Co.

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Shoe for Cosmopolites
Genuine alligator . . .
its high lustre a lovely foil for
the woman of fashion.
Genuine alligator . . .
crafted with Foot Delight finesse
into a shoe as many-faceted
as the gala world in
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Dress by
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SONNENFELD'S
ST. LOUIS

BONWIT LENNON
BALTIMORE

THE VOGUE
SAN ANTONIO

Feathers... darling of the gay nineties... new again for Fall, 1946. Here, reading from left to right you see them in a trio of Lecies in precious fur felt, The coachman's topper, the tiered toque and the towering cloche; jet black or rich Fall brown, **15.00;** other colors slightly higher, at fine stores, write us, we'll tell you where.

Lecie originals; Rosenthal-Ackerman New York and St. Louis

Designed for You... Malbe's beavenly treasure of stars in real lace on SanCha, a
Duplex "Bur-Mil" rayon crepe . . . about $8
Malbe
525 SEVENTH AVENUE, NEW YORK 18

Krippendorf Foot Rest Shoes
give a lift to your footsteps.
Smartly styled...fashion right...
and—because of five famous comfort features—
expertly designed to *fit*
at heel...*and* toe...*and* instep.
Here are truly beautiful shoes for you
to work in...play in...*live* in!
No mail orders, please—
write for name of your nearest dealer.

$7.95, and $8.95 — a few higher
(Slightly more Denver west)

The Krippendorf-Dittmann Co., Cincinnati 2, Ohio

MADE OF
BUR-MIL
QUALITY
RAYON FABRIC
GOOD NIGHT . . . PLEASANT DREAMS . . . IN A
Forty Winks
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NIGHTIE
At the finest of stores, everywhere. Under $7.

Bright Swallow
ORIGINAL
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HOLLYWOOD COUTURIERE
. . . a dress for the woman
of daring . . . of adventure . . .
of style authority. Black
luxuriant rayon crepe with full
push-up sleeves, sequin swallow,
swathed bustle back
Sizes 10 to 16
$22.95
Order by mail from any of these three stores:
Sonnenfeld's
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AMERICA'S MOST BEAUTIFUL SNOSUITS

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"DASHING DIGNITY"

The scintillating allure of rythmic grace . . . deep warm beaver trims a distinctive coat of FORSTMANN woolen . . . lined with ROBBINS crepe back satin.

DAVE BELLSEY CO. INC.
NEW YORK

In your city's principal store

"How do I look?"
Beautiful! . . . his eyes will say when he looks at you in your new, softly draped Moordale suit. A lilting swing to the shoulders . . . a grand sweep to the lapels . . . a new accent in the graceful jacket . . . to invite the compliment. Tailored with a breath of genius by Moordale in 100% wool worsted gabardine . . . an American Woolen Mills fabric. In all shades for autumn. Sizes 10-20. Under $50.00
IN CHICAGO
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Moordale
CASUAL
AMERICAN WOOLEN COMPANY
MOORDALE CASUALS • 337 S. FRANKLIN • CHICAGO 7

Designed by IRVING FRIEDRICKS
created in MELVANA.
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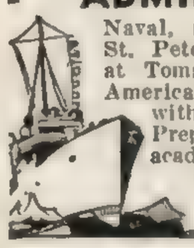

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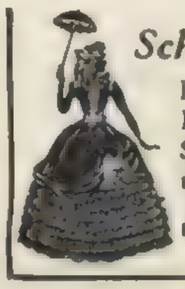

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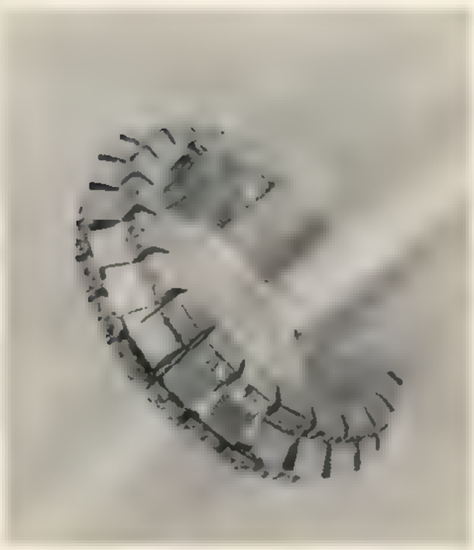

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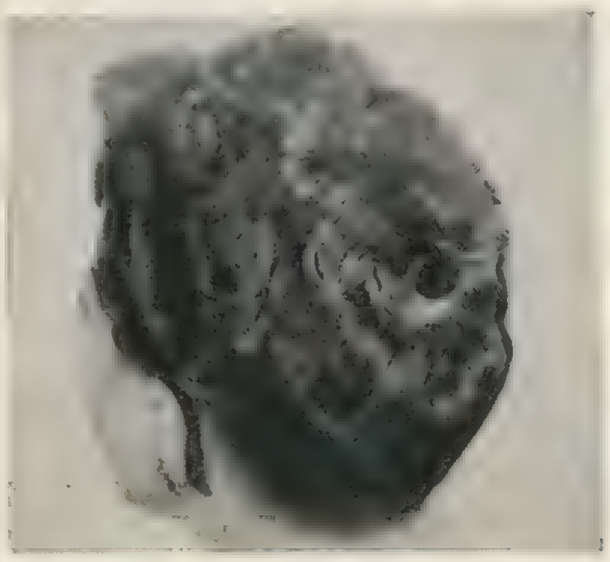

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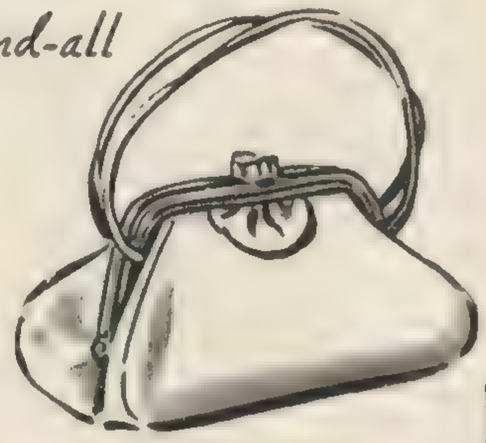

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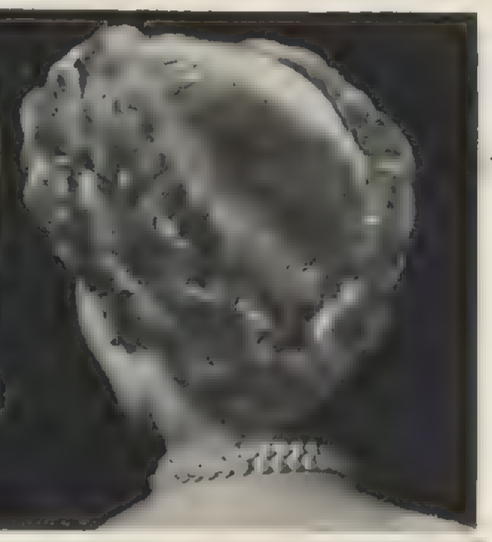

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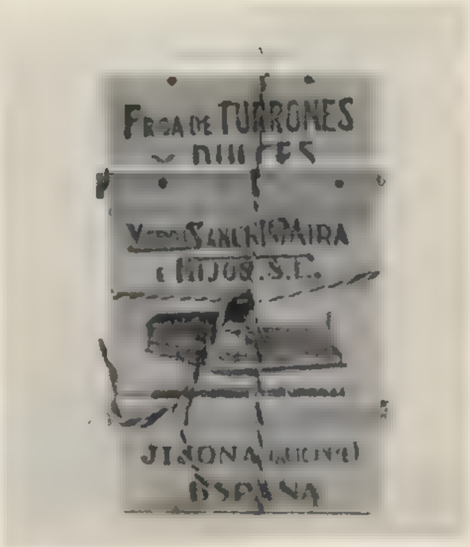

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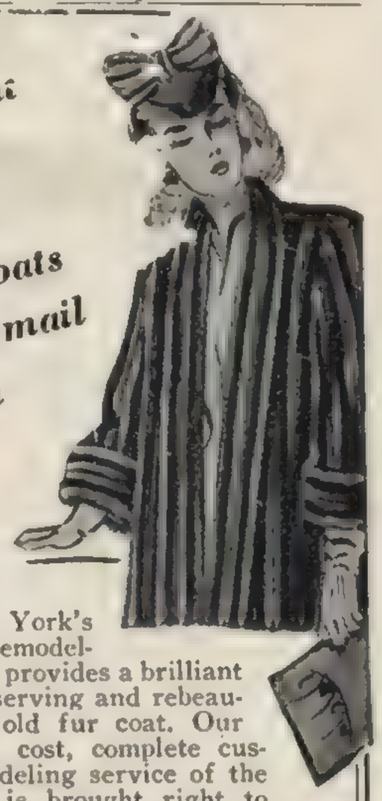

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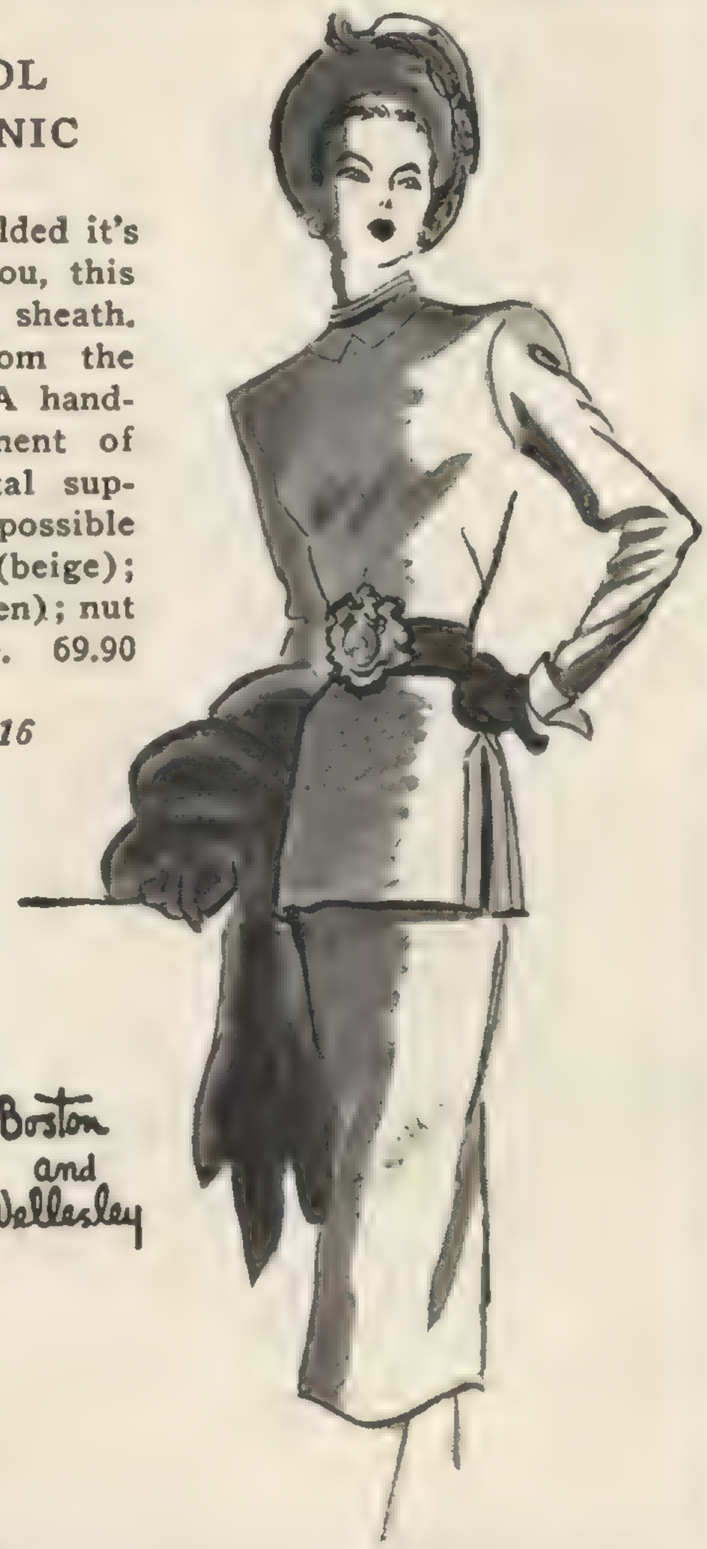

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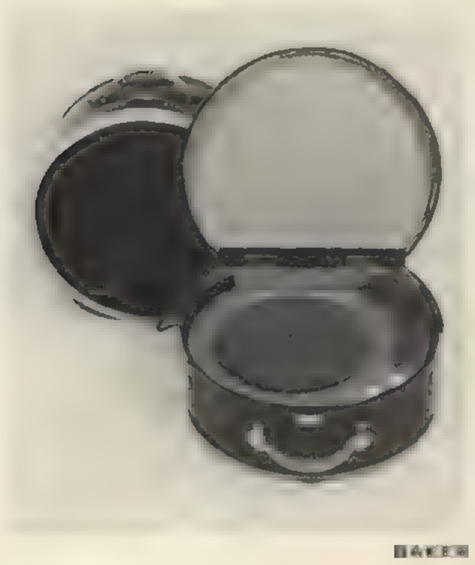

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SEPTEMBER 1, 1946 CONTENTS

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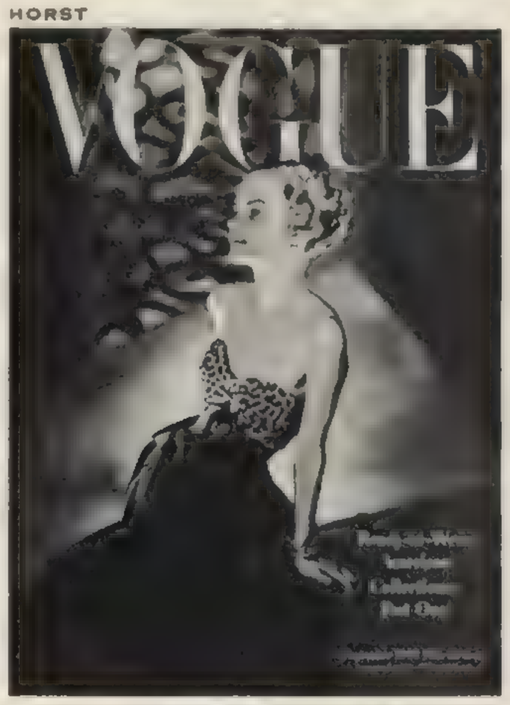

COVER: The fashion, and the figure, show in the deep, deeper bareness of shoulder line, marked off by a shaped fur band; in the melting-point waistline, marked off in a taut, tight little triangle; in the revealing flow of black rayon satin, hip to hem. Dress by Maurice Rentner; ready November 1. Bonwit Teller; Halle Bros.; I.Magnin. Yellow sapphire jewels by Nadja Buckley of Bonwit Teller. Lucien Lelong's illuminating night-red lipstick, "Dusk."

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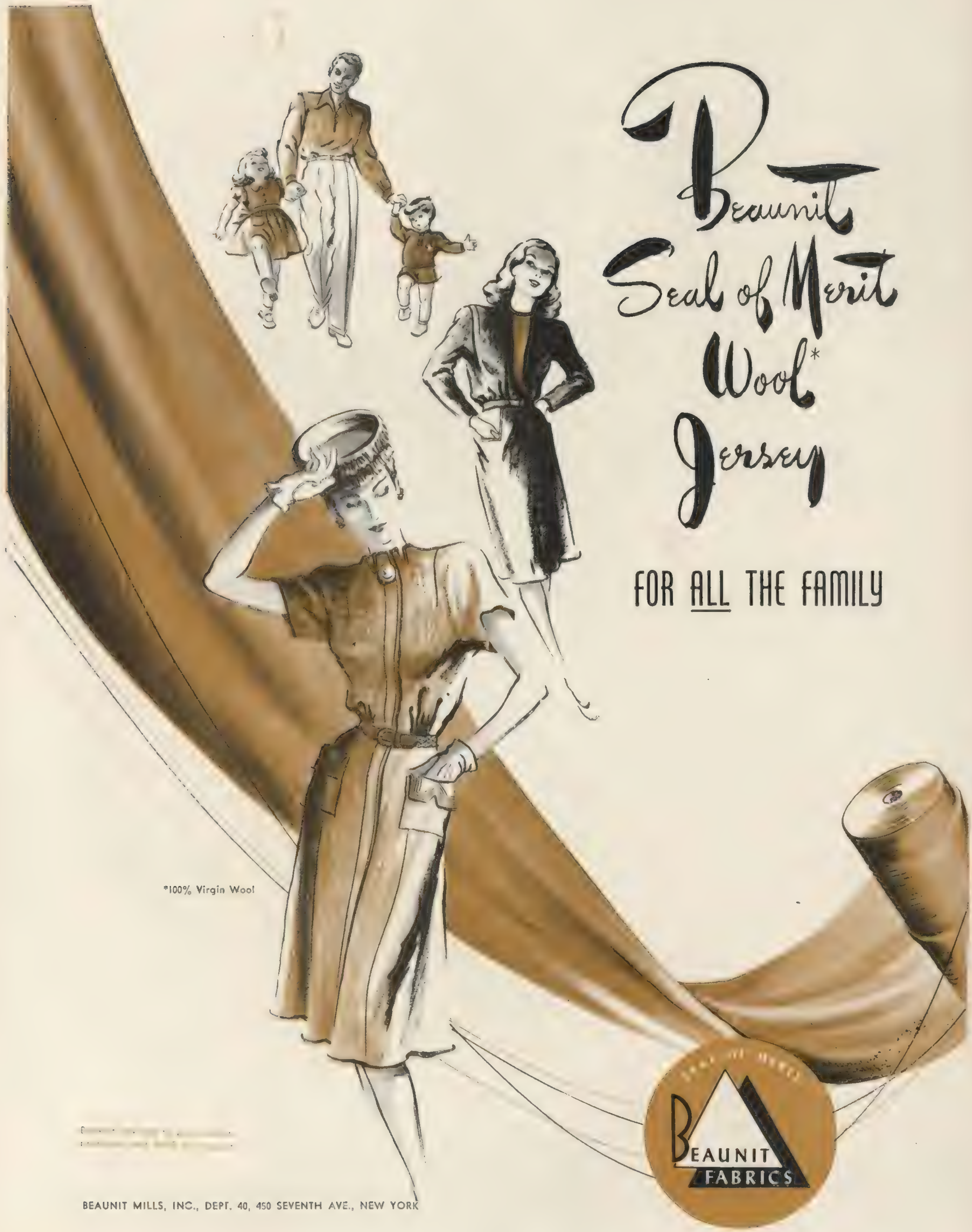

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RUTLEDGE

Vogue's-eye view . . . the Figure is the fashion

The new line is the figure line. The new fashion is the figure. At first glance there would seem to be an ergo: the better the figure, the better the fashion. But that obvious sequence isn't necessarily *the* sequence. For a plu-perfect figure needs to display its perfections with a nice degree of reticence. And a less-than-perfect figure can sometimes, with guile, make its passably-good seem better than another woman's perfection.

For, as always, good taste is the essence of good fashion. And in a season, this season, when the lowest décolletage is permissible, when paper-close midriff and skin-close drapery are a part of the mode, the extremes to which a new fashion *might* go will, by a woman of taste, be tempered always by a gentler feeling, by her own sense of time, of place, of circumstance.

In this issue of Vogue—Part One of our presentation of American Collections—you will see fashions for a slim young beauty; other figure-conscious designs which need the assurance of serene dignity. Some which focus on the top third of your torso; others designed to make the most of slim legs, pretty feet. Somewhere in these figure-pointing fashions is one which points up your best. Whatever it is, find it out; and if you view with anything like alarm this idea that the figure makes the fashion, Vogue offers you first aid. Turn over this page—and turn, also, to page 232.

The Figure is the fashion

And the figure is a round one, rounder than you may have expected, setting a new fashion in figures. The season's collections all see that cloth follows the shape of the body. See that clothes are closer to you. See to it, in four ways, that at least one way is feasible for your figure, whether you're perfectly made—or wise enough to accomplish a kind of perfection. *The first* is the instinctive way: by outline. Accurately, your figure. Not the shaft of a dress and the angular leanness that it implies. But cloth, newly following contour, rising where shoulders, bosom, hips rise, and curving deeply to accent the waistline. And often, to hold the line, a new manner of buttoning: suits buttoning diagonally to a point out of sight on the side; suits buttoned altogether to the side. Look at the definite line of the black wool fencer's suit in this issue. At the black lace short dinner skirt, so much more than a shift, with its complete cling at the hips. And the easy-skirted black crêpe dress with the tightest midriff in town. And at many of the suits from pages 191 to 196. *The second* collaboration of figure and fashion—is evening bareness. Shoulder-necklines have proved this: that whether she is admired for bones or curves, almost any woman's shoulders can be presented as near-magnificent—just by being presented. The dress opposite is revealing. The dress on the cover is revealing, but since the skirt is ample and flowing, it can be quite kind to hips and legs. *The third way,* also evening. is by half-concealing. All the legendary appeal of lace over flesh is in the transparencies shown in this issue. But look closely at the dress on page 184—its lace-shaded shoulders and bodice half-reveal the figure, but beyond that, the lines are misted-over; and at the lace overskirt, page 185, that overshadows the hips. *The fourth way* is by emphasis. Emphasis, that is, not gross exaggeration. In the implication of *belle poitrine* in any low, curved neckline. In the hip pads in day suits, the hip padding under bouffant skirts, the hip-emphasis of a barrel skirt. In the statement of perfect proportion which is not a flat statement, but one which asks the lift of steep heels. In the midriff that's pulled in on everything of-this-season. And since the last is first in the designers' hearts your first figure need is an indented waistline—happily, the most easily acquired figure-beauty, if it isn't already yours.

Black satin to follow the figure line.

Opposite: The shape of this dress is the shape of the body, a very nicely made one. Black rayon satin caught off one hip with a crush of roses. By Adele Simpson; $90. Bergdorf Goodman; Filene's; Burdine's. Diamond jewels from Van Cleef & Arpels.

HORST

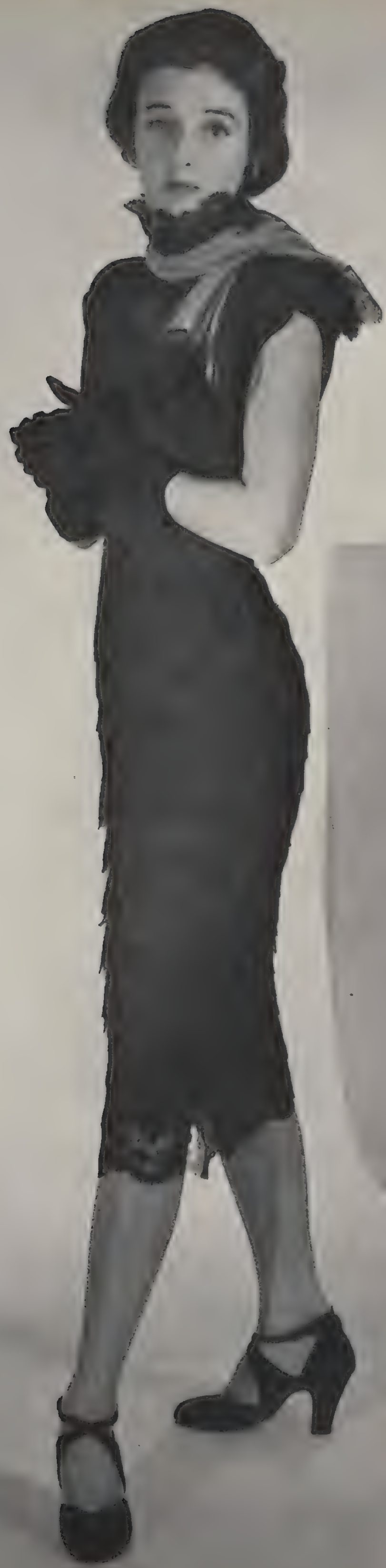
Long jacket emphasizing long slim midriff.

Side-buttoned suit, a case of black wool—to the point below the waist where the jacket juts. There, it's benign about hips. Note high heels for proportion. Suit and hat, Hattie Carnegie. Suit also I. Magnin.

Fencer suit confirming figure by outline.

Side-buttoned suit, closest through the ribs. Becoming surprisingly tolerant below the waist—there, the easiest skirt of all time begins. Black Rodier wool suit. By Traina-Norell. At Bonwit Teller; Hudson's.

HORST



Black crêpe dress to accent midriff.

The subject is midriff. The tightest in town, fitted that way to narrow an already-slim median. The skirt is soft over hips, the bodice, soft over bosom. Black rayon crêpe. Henri Bendel; Marshall Field.

Black lace skirt to outline slimness.

Not an extra calory can go into this dress—its top, its tiered lace skirt are worn as close as skin. Tangerine scarf; black Onondaga rayon crêpe top. Pattullo design (ready Oct. 1). Saks Fifth; Neiman-Marcus.

HORST

Black lace shadowing the figure.

Lace-shaded shoulders, lace-covered bodice half-reveal the figure—but from the waist down, the lines are misted over with rayon taffeta and net. By Wilson Folmar. Gunther; Carson Pirie Scott.

Black lace overshadowing the hips.

Moulded sheath of black rayon crêpe with black lace at the top, an overskirt of it to shade the hipline. Dress and made-to-order gloves, by Nettie Rosenstein. At Bonwit Teller; Lindner Coy.

HORST

Often, this season, you'll wrap yourself in a hat... down to your shoulders. White felt cloche, wrapped with civet cat. Hat and scarf, $165, plus tax. Sally Victor; Carson Pirie Scott

Cover down . . . to the shoulders

Covered down...small hat, great swathe of veil. A muffin of pale grey felt, misted over with brown. Made-to-order at Bergdorf Goodman.

Covered down...rolled brim, wrapped scarf. All sand-coloured felt, lined and banded with white jersey. $60. John-Frederics; The Blum store.

Often, this season, the hat is a cloche
...covers your head, your hair, your ears.
Black felt cloche, veiled, feather-winged.
$40. Lord & Taylor; Neiman-Marcus.

Cover down...
to the ears

High cloche...low over one ear.
Stitched black Angora, blazed
with stars, a gilt medallion.
About $60. Lilly Daché; I. Magnin.

Deep cloche...low over both ears.
Mixed grey Merrimac felt, banded and
bound with black grosgrain.
By Brewster. $6. Altman.

Wrapped cloche...the capulette,
bound close around the hairline.
Dark velours, red-wine-coloured.
To order at Hattie Carnegie.

The Colour is the fashion

And colour, by day, is most often a shadow of itself. It may be a shady harmony of the earth tones that run from deep loam brown to sand. A mingling of metal tones—pale to murky greys. It may be a play of dark-on-black...the agate formula of deep blue, green, brown, or wine with a touch of black, first shown as a fashion for the young in Vogue's August 15 issue. Most important is the way colour, this autumn, binds a costume together, shade by shade, from head to foot—contrary to the old way of dark-bright, deep-and-light contrast. And the fact that colour is apt to be the clinch: the thing that really makes you want to own a coat or dress...even if you've grown accustomed to thinking of fashion in terms of line and flourish. The fact is that colour sets the flavour of this autumn's clothes.

A whole costume kept in the shadow of colour...a carefully unmatched blending of shades in the same register... has a new, subtle look. But occasionally you will feel the need of a stab of primary brilliance: then, try a flicker of orange, lime green, clear yellow, purple, to garnish...perhaps a scarf, a hat, a ribbon. Plaids are news—and a definite part of the colour theme of the season—occasionally bold and bright, oftener shadowy-toned, but always used in an unexpected way. Sometimes plaid makes a full-dress performance (see the dinner dress on page 208). Or it makes a formal, city-life coat (coming in Vogue, September 15). Sometimes plaid simply makes comment, and fun, as in the case of plaid shoes (see August 15 Vogue) and plaid-printed leather gloves you will see in later issues.

The muted, almost uncoloured colours of earth and metal set forth on the next seven pages have, like all good fashion, a real reason for being. Have a quality of *under*shadowing the woman who wears them: building up an impression of good lines, focusing the vividness of face, eyes, hair, never drowning out a good point. And specifically, they are wonderfully becoming to brown, blued, or blond furs of all kinds; shades of cloth and shades of fur drift pleasantly together. Earth and metal tones are at their best *en famille*; one colour taken at several intensities, blended into unity. The new sheer-as-air nylon stockings in tones of brown, taupe, and grey, besides being for the lucky, are meant to hold together earthen, metal, or agate chromatics with no irrelevant break in the scheme between hem and toe.

Black is here, as always. Sure, elegant, the never-to-be-displaced. But for colour, the new, harmonious mutations are the fashion by day. By night, colour is a different story...turn to pages 204 to 210 to see.

Earth tones

Opposite: *a curve-buttoned suit the colour of rich earth...a rim of nutria on the hood, sandy gloves for highlight. Suit, Forstmann wool; about $175. Hood, about $145 plus tax. Hattie Carnegie; Himelhoch's. With it, the flare of Hattie Carnegie's "Sonora" lipstick.*

RAWLINGS

CLAY BROWN: *shaped camel's hair coat... fullest emphasis on sleeves. Monte-Sano design; ready October 1. $225. Bonwit Teller.*

SAND JERSEY: *high-throated dress with a bodice like a fencer's basque. $115. Nettie Rosenstein design. Bonwit Teller.*

RAWLINGS

EARTH TONES (cont'd)

SANDSTONE: *Directoire gown, shirred and banded, with a loose, panniered skirt. Julius Werk rayon chiffon. $95. Rosette Pennington.*

SAND FLANNEL: *straight and simple suit, buttoned with coins. Sacony design. $23. Abercrombie & Fitch.*

SAND FLANNEL: *town or country suit, Patullo design. $135. Altman. The "Silverblu" mink coat, Esther Dorothy.*

STONE BROWN: *Cohama wool coat, décolleté...filled in with a Hudson seal ascot. $300. Ben Reig design by Omar Kiam. Lord & Taylor.*

SAND JERSEY: *classical slip of a dinner dress, with a fluted, embroidery-gilded hemline. A Clarepotter design.*

EARTH BROWN: *coat of hearty Forstmann fleece, cut on rounded town lines. $185. Coat and mink bicorne, Hattie Carnegie.*

Lead grey (opposite): wool jersey suit, by B. H. Wragge. About $50. Bonwit Teller; Frederick & Nelson; L. S. Ayres. Leopard cloche, Golden Arrow lipstick, John-Frederics.

Mixed minerals (left): chrome grey above iron grey, fluid wool dress by Eisenberg. $60. Franklin Simon.

Metal tones

Mercury grey (above): square-cut suit of English herringbone tweed. Kraus design. $135. Bonwit Teller.

Blue steel (right): a dinner dress that's a mould of draped rayon jersey. Trigère design, ready October 1. $185. Jay Thorpe.

Chrome grey (right): sequin-gilded flannel dress and jacket. Pattullo design. Dress, $125; jacket, $110. Saks Fifth.

RAWLINGS

METAL TONES
(cont'd)

PLATINUM *(below): snow-dotted wool jersey suit...very round hipped. Suit, $185. Hattie Carnegie.*

CHROME GREY *(above): rib-hugging wool jersey cardigan, Hockanum wool flannel skirt. Suit, $45. By B. H. Wragge. Bonwit Teller.*

STEEL GREY *(right): silver-buttoned, rib-hugging town suit. Larry Aldrich design. $55. Henri Bendel.*

RAWLINGS

CHROME GREY: *high-waisted worsted jersey dress, worn with a hood, an opossum coat. Dorothy Cox design. $40. Bergdorf Goodman.*

MIXED METALS *(opposite): iron-grey wool fleece tunic coat, over a chrome-grey wool dress, scarfed high at the neck. Ben Reig design by Omar Kiam. Coat, $155, dress, $110, scarf, $6. Lord & Taylor; Joseph Horne; Harzfeld's.*

The Suit is a Shape

Fichu suit

The shape is soft, with dwindling buttons, a big fichu looped on the shoulders. The suit is stone-grey woollen; $135. Fichu, $18. Trigère design. Bergdorf Goodman.

Padded hip

The shape is long, narrow; but padded just under the pockets. The suit, beige woollen; Coppola design. $125. Dark-beige bicorn; made-to-order. At Henri Bendel.

DIPPED FRONT

Above: The shape is shapely, with two panels dipping low in front. The suit is paprika wool, $175, hooded black wool jersey blouse, $70. Nettie Rosenstein design. Bonwit Teller. *Right:* The shape is slightly cutaway, deeply dipped in front. The suit is tan herringbone tweed, $110; has a tan wool jersey blouse, $25. Adele Simpson design. Franklin Simon.

Overcoats, this year, are understated. Like this one—cut short and neat, and citified with a soft fur beret. Forstmann wool-and-camel's hair. $135. Lord & Taylor; The Dayton Co.; Nan Duskin. Bag, $65, plus tax; Altman. John-Frederics nutria hat.

FRANCES MCLAUGHLIN

The new little overcoat

Overcoats, this year, are underplayed. Like this one—cut short, coloured Maltese blue; then gentled with higher-heeled shoes, a wrapped city hat. Forstmann fleece coat. About $140. Altman; William H. Block; Stix, Baer and Fuller.

Memories of Virginia Woolf

BY VICTORIA OCAMPO

The autocrat of Argentina's literary life writes of a great English friend

[EDITOR'S NOTE: *Victoria Ocampo, the prime mover of Buenos Aires' literary life, is writer, editor, publisher, Argentine aristocrat, and intellectual woman of the world. Most of her books, written in French, translated into Spanish, deal with such transatlantic friends as Virginia Woolf, T. E. Lawrence, reflect her education abroad, her country's former dependence on Europe.*

But recently, as in her essays, Testimonios, *she writes more of the Americas. At her press,* Ediciones Sur, *she publishes books by the new writers of South America's coming of age, prints their articles—and those of such North Americans as Eudora Welty, Katherine Anne Porter, in her literary review,* Sur. *In her busy, international salon she pushes liberal ideas into Argentina's political thinking. A large woman, neat as a needle, with a handsome face, she is at fifty-five as enthusiastic and outspoken as a child.*]

MY first visit to London was at the age of six, accompanied by a French governess. Only two really clear memories of this first stay in London have remained with me: the soldiers who stood guard at the gates of Buckingham Palace, and the oval, transparent cakes of soap, Pear's Soap, which I saw then for the first time. When we finally left London I should have liked to carry away with me a cake of soap and an English soldier. I had never seen such pretty ones anywhere.

Home again in Buenos Aires, my parents decided that the moment had come for me to study English. England this time went by the name of Miss Ellis. She used to arrive at San Isidro at ten in the morning, smelling of lavender, in her well-ironed, slightly starched blouse, under her arm the magazines she read on the train, and a firm determination to talk to us in a language we did not understand. I still see her as she looked throughout my childhood and adolescence—slender, with an air of distinction, grey hair, a narrow face, and an insatiable thirst for milk like a cat ("Can I have a glass of milk?"). May God forgive me; I must have tried her patience sorely. Between Miss Ellis and our French governess, Mlle. Bonnemason, there existed a thinly veiled rivalry which amused us. Miss Ellis would ask Mademoiselle (Mademoiselle was just Mademoiselle, *tout court*), with feigned amiability: "Is it true that the French navy is addicted to the use of opium?" And the next day in class Mademoiselle would hold forth at length on perfidious Albion, and describe to us how the English had burned Joan of Arc at the stake in Rouen.

LATER, Miss Ellis began to impart to us certain hazy notions about grammar and English history. The names of kings and of battles stood out like church belfries (today skyscrapers are higher) above the confused mass of events. Hastings and Trafalgar, Poitiers and Waterloo, Elizabeth and Mary, Queen of Scots...Miss Ellis had her own way of pronouncing the kings' funeral orations. After giving us an account of the principal episodes of their lives, she always ended: "However, he (or she) died." We used to wait impatiently for this phrase, which marked the end of a monarch. But unfortunately, another had always succeeded him on the throne the next day. In the midst of these kings and battles we were like flies caught on Tanglefoot. It was impossible to get loose and take wing. But this is unimportant compared with the priceless gift she put in our childish hands: the key of a kingdom we could never have entered otherwise, and which enabled us to walk into it without asking anyone's permission, as though its possession were a safe-conduct. Perhaps Miss Ellis was not a well of knowledge, but she knew her language well, and thanks to her, a new world was opened to me, the world of English Literature, one of the richest that exist.

Miss Ellis gave me Shakespeare and Milton, Byron and Shelley, Hazlitt and Johnson, Spenser, and Chaucer, Keats and Dickens, the Brownings and the Brontës, Eliot, the two Lawrences, Shaw, and my two dear friends, Virginia Woolf and Aldous Huxley. Without Miss Ellis, I should have known them only at second hand. I should have been able to see them only through the transparent, *(Continued on page 250)*

But Irish bread . . .

BY MAURA LAVERTY

A notable young Irish novelist writes here about bread alone

[EDITOR'S NOTE: *Maura Laverty has written two charming Irish novels, is also the author of the cook-book,* Kind Cooking. *Crammed with recipes, pungent as her "griddle bread," and scattered with sketches by the witty Dublin painter, Louis Le Brocquy, it is now a best-seller in Ireland. Next winter it will be published in this country by Longmans Green, as* Maura Laverty's Cook Book. *Slim, quick-witted, and impetuous, Miss Laverty lives in Dublin, broadcasts there her famous Radio Eire "Cookery Talks."*]

I HATE to admit it, but there is no denying that Irishwomen were behind the door when the culinary gifts were being given out. In the matter of soups, sauces, soufflées, and sweets, we are only trotting after the women of other countries. The only plea I can advance to excuse our ways with fish is that the people from whom we inherited those ways possibly felt it would have been an irreligious thing to have tried to lessen the rigours of Friday's fast. We know so little of meat cookery that we'd probably have become a nation of vegetarians were it not that our Irish meat is so good that it can withstand the worst punishments devised by the most sadistic cook.

Those are our culinary shortcomings. We have one kitchen virtue: we make grand bread.

We have a reverence for bread. As children, we are taught that to waste food of any kind is a sin which must be told in Confession, but that to waste bread is a crime which even the bishop himself hasn't enough power to absolve. Should a child be so depraved as to throw a crust of bread into the ashes, he is warned that before he dies retributive hunger will make him follow a crow seven miles across hill and dale in the hope that it will drop just such a crust.

Our memories of the Great Hunger of exactly one hundred years ago may have something to do with our respect for bread and the importance which we attach to being able to make it properly. And we *can* make it. But our bread is not the porous yeast bread of other countries. It is bread leavened with bicarbonate of soda and buttermilk—something as peculiar to ourselves as pig's cheek and the Abbey Theatre.

Every time Ireland is put in the dock, I feel our diplomatists are sadly lacking as counsel for the defense that they don't bring forward in mitigation of our crimes the fact that we have given a four-leaved shamrock to the world. One leaf is W. B. Yeats, another is boiled potatoes in their jackets, another Barry Fitzgerald. The fourth leaf is soda-bread. And the greatest of these is soda-bread. Spongy white soda-bread with floury, brown-crossed crust...flat sweet griddle bread with an inch-and-a-half of tender, well-baked dough sandwiched between thin crisp crusts... wholesome brown bread with growth and health and energy in its pleasantly rough nuttiness...dark spicy treacle bread that has been left for twenty-four hours to become firm and mellow, and is then sliced thinly and spread with good country butter...currant bread and buns, Indian meal bread, "spotted dog" rich with raisins, seedy bread...there seems to be no end at all to our ways with soda-bread.

The queer thing is that in its native habitat soda-bread is never so-called. We call it "cake" or "cake-bread." A loaf of bread comes out of the baker's van, but a cake of bread comes out of the oven in the kitchen.

THE secret of good cake-bread is three-day-old buttermilk, a light hand for mixing and kneading, and a brisk oven. Thick milk, i.e., new milk which has gone sour, isn't nearly so good as buttermilk for bread-making. But buttermilk is not always easy to come by. In the winter when the cows go dry, some of us use a very effective substitute which we call "winter buttermilk" or "barm," and this is how it is made:

Mix a quarter of a pound of flour to a smooth paste with one cupful of cold water. Put this in the bottom of a large jug or crock. Add two grated raw potatoes and two mashed cooked potatoes. Now mix in seven cupfuls of cold water. Cover and leave on the kitchen mantelpiece or in some such warm place for at least two days. When you are baking, pour off carefully, and without disturbing *(Continued on page 267)*

The Beauties of the evening

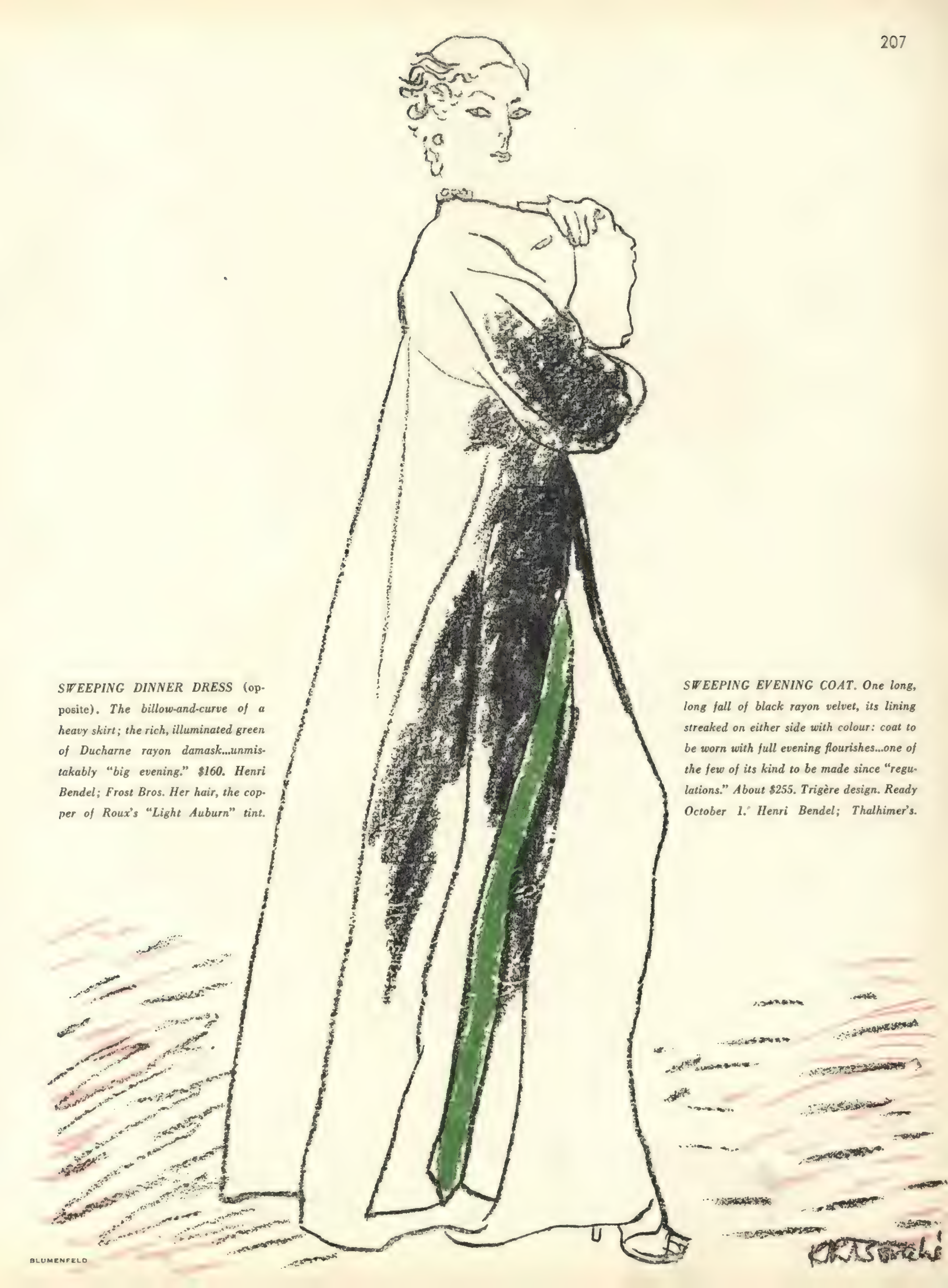
The new evening clothes may not turn you into a beauty if you didn't happen to start out that way...they *can*, however, make you feel like a beauty, move like a beauty, act like a beauty. And this is what they are meant for. There was a time, during the war, when your hat was the high point of your wardrobe; did more than anything else to intensify prettiness, shed an aura, blot out little faults of face or figure. Now, real evening clothes are once again the high point, provide the opportunity for you to emerge from the cocoon of your daytime suit or dress into the brilliance of full, bare-shouldered, grand-skirted evening elegance.

The zenith of the new evening fashions, perhaps the most beauty-making, are those with bare, deeply cut décolletages; those with a bareness of shoulder that seems to leave the whole upper quarter of the figure exposed. For bareness is not so trying as most of us were led to believe: it can give an illusion of curves where curves are not, can emphasize the virtue of smooth contour where there is a degree of fullness. In bare-top, narrow-skirted dresses, carriage can make a reasonable facsimile of Venus perfection. And dresses that are both bare and bouffant set off good points, diminish shortcomings, foster a whole series of charming gestures that have always been beauty marks.

This autumn sees the return of materials of almost legendary richness: brocades, damasks, heavy satins, and taffetas, to make great skirts that sigh and whisper when you move... skirts that take "handling." Such fabrics give even the simplified elegance of the short dinner dress and the newer dinner suit more of the highlighting aura of full evening dress. And the colours of evening add a lustre of their own. Brilliant turquoise, Renaissance green, silver grey, purple, burnt umber, sand beige...wonderful colours to *see*, wonderful colours to *wear*. The little elegancies have come back, too. White gloves...either the short ones of your dancing-school days or the long, long ones that were protocol in other days. Jewels for your bare shoulders; jewels to pin at your waist, if you'd rather leave the look of bareness unbroken above the line of your dress. Dangling ear jewels, especially wonderful if you wear your hair up and soft about the face, Directoire fashion. Evening furs...sometimes stoles, sometimes little coats, made no more than waist length to accommodate spreading skirts. Or sweeping, enveloping evening coats of velvet, brocade, or satin...the first in years...to wrap about you, like the heroine of a period play....

SILVER IS A COLOUR...the light-struck grey of heavy satin for a grand style *evening dress with a framing décolletage, shaped bodice, a panniered, stiff skirt. Hafner rayon satin. $165. Bergdorf Goodman; J. P. Allen. Germaine Monteil's "Theatre Red" lipstick for night lights. The single jewel by Verdura.*

BLUMENFELD



SWEEPING DINNER DRESS (opposite). *The billow-and-curve of a heavy skirt; the rich, illuminated green of Ducharne rayon damask...unmistakably "big evening." $160. Henri Bendel; Frost Bros. Her hair, the copper of Roux's "Light Auburn" tint.*

SWEEPING EVENING COAT. One long, long fall of black rayon velvet, its lining streaked on either side with colour: coat to be worn with full evening flourishes...one of the few of its kind to be made since "regulations." About $255. Trigère design. Ready October 1. Henri Bendel; Thalhimer's.

BLUMENFELD

COVERED, CUT SHORT...a dinner dress that keeps its formality despite the double contrariness of high-button top, angled-off skirt.

Carnival pink-and-blue plaid rayon taffeta, countered with prim black velvet. $215. Ready November 1. Altman; Bonwit Teller, Philadelphia.

UNCOVERED, SLASHED...equal and opposite in elegance to the "sweeping" evening dress...the bold asymmetry of the single shoulder band, the sheathing skirt, slashed to show the ankle. Bright peacock blue rayon jersey; about $90. Designed by Adele Simpson. Saks Fifth Avenue; Garfinckel's.

AUSTRALIA

PREPOSTEROUS LEGENDS, MOSTLY TRUE

Notes on the Australian's ready hand, tabasco tongue, hot heart, and eye of suspicion...Labour...And missing links...

BY CHRISTINA STEAD

THE Portuguese, the Dutch, French, and English, at their leisures, discovered Australia in the sixteenth, seventeenth, and eighteenth centuries. They went home and painted different pictures, according to their luck—a hot, green, southern land; a sand-bitten place running forever eastward and barely supporting a handful of thin savages with eye-disease; a swampy country with low olive-green hills, "birds without song and flowers without scent"; a cold, fruitful, and sweet-smelling land; a tropic spot, all thrushes, parrots, and warblers; a fertile coast inhabited by warlike savages; a dreary desert.

There was truth in all of it—but the truth was in spots. Queensland is hot, green, and southerly—that is from Cape York, which was the Portuguese standpoint. The western coast in the Indian Ocean, revealed to the shipwrecked freebooter, is poor, sandy, and eastward-stretching. Tasmania (Van Diemen's Land) had unfriendly savages and is cold. Botany Bay and Sydney Harbour have low, olive-green hills. A dreary desert is seen from the Great Australian Bight, in the Southern Ocean. For an Australian, all these parts form a kind of giant atoll, a rim which runs its many thousand miles around another continent, the continent within which is the desert; these outer parts conceal at least half the truth, which is this desert, in area nearly half the size of the U.S.A. And for these reasons, the notions abroad about Australia are uncommonly conflicting. Besides, Australia has not played much of a part, nor made much noise in world affairs till now.

In the meantime, almost unknown, she has had time to plant and cultivate her own way of thinking, and to have her own political views. Australians might, a generation or two ago, have been affected by ideas from abroad, but now they have their own temperament, walk, brand of English, brand of slang, type of labour movement, and—of course—their own accent. They are no longer "British with American trimmings," which was the way Mark Twain reported them.

As to temperament, they have the ready hand, the tabasco tongue, the hot heart, and the eye of suspicion. As to walk, they have a hasty, easy straddle which can be spotted three blocks off. Their accent is now famous. Instead of passing away, because it was such an inelegant workingclass brand of Cockney (as our genteel folk earnestly thought), it is now as much associated with Australia in the public mind as that hobo song, "Waltzing Matilda," supposed by many to be our national song.

In Europe, before the war, the crossing of frontiers was no bother to me. I was popular with passport officials and even customs officers. They would all come together along the corridor of the train to hand me back my passport in person and look me over. Some were not even sure where my peculiar land was situated (for *Commonwealth of Australia,* ran the legend, with a gold emu and kangaroo underneath). They liked to ask questions in a polite, humane way. How far away was it? How did you get there? Strange ladies picked me up in hotels and nagged me in a well-bred style. Although I started off as a retiring person, I presently began to feel like Marco Polo and Sir John Mandeville, with certainly a touch of Munchausen. I pulled myself together and described, and felt the glow of patriotism—while they were able to listen with the faraway smile of people hearing pleasurable lies.

At Bad Ischl, two ladies from Budapest, after politely inviting me to visit them, to drive out and see a sort of savannah they had about four or five miles out of town, said, "Tell us about the condition of the peasants out there." They apparently envisioned an endless steppe dotted over with moujiks. "There are no peasants," I said. They told me they knew I was an ignorant, gently-reared young woman, but asked me to try and think. "The *(Continued on page 246)*

JOHN LEE

(ABOVE)
THE DUCHESS OF GLOUCESTER,
WIFE OF AUSTRALIA'S
GOVERNOR-GENERAL,
AT GOVERNMENT HOUSE IN CANBERRA

(LEFT)
H.R.H. THE DUKE OF GLOUCESTER,
WITH THE DUCHESS
AND THEIR SONS,
PRINCE WILLIAM AND PRINCE RICHARD

CECIL BEATON

HIS EXCELLENCY THE GOVERNOR-GENERAL OF CANADA,
FIELD MARSHAL VISCOUNT ALEXANDER OF TUNIS, WITH HIS WIFE, LADY MARGARET,
AND THEIR CHILDREN, ROSE, BRYAN, AND SHANE

OTTAWA

THE SMALL CITY THAT SPARKS A GREAT NATION

Notes on the capital of Canada...its booming horizons...its Governor-General... and the Senator who shaves in skiing position....

BY SILVIA BRULL

OTTAWA is growing up, with all the pains and paradoxes of adolescence. Now that Canada—with almost the speed of an explosion—has become one of the world's powers, the Canadian capital is changing from a small provincial town into a large cosmopolitan city. Ottawa still has no theatre, no Sunday papers or movies, few concerts, only one night club. But it has had a headline spy scare, has a five-hundred-room hotel, a big part in the battle for atomic energy, and two great men in residence: the statesman Mackenzie King, Prime Minister of Canada; and the war leader Viscount Alexander of Tunis, Canada's new Governor-General.

Like Washington, Ottawa is the neutral centre of a nation. Just as the District of Columbia does a tight-rope act on the Mason-Dixon line, managing to be "south" to Northerners and "north" to Southerners, Ottawa is caught between the two currents of Canadian national life. Officially, it is in English-speaking Ontario; actually, it edges up against French-speaking Québec. If you get out of town in one direction, you are in the *Maria Chapdelaine* country: villages spiked with church spires, families of twenty children, *habitant* traditions. If you go the other way, you cross the vast plains of Ontario, the land of the Great Lakes and industrial Toronto, where French is a foreign language and the American middle-west seems very near.

During the war, emergency workers from all over the Dominion moved in to Ottawa. Many of them remain—the ambitious young man from Vancouver, the little stenographer from "the Prairies," the retired Navy officer from Halifax in "the Maritimes." The influx has been international, too. Ten years ago, the diplomatic missions accredited to Canada could be counted on the fingers of one hand; today, almost thirty countries are represented in Ottawa. Some of the old inhabitants haven't gotten over it yet. "That," says a guard who shows the Senate Chamber to tourists, "is where the diplomats sit for the opening of Parliament. It's sort of small, but then, there aren't many diplomats. I just can't figure out why so many came this year....Must have brought a lot of their friends along...."

Ottawa's horizon went out another notch with the recent arrival of His Excellency Field Marshal the Right Honourable Viscount Alexander of Tunis and Errigal, the new Governor-General of Canada, and one of the famous generals of the war. Harold Rupert Leofric George Alexander was born in County Tyrone, Ireland, the third son of the Earl of Caledon. He was a hero in World War I, a Lieutenant-Colonel at twenty-five. In 1939, he led the First Division to France, stayed there long enough to earn the title of "Last Man out of Dunkirk." Later, he fought in Burma; was Commander-in-Chief of the Middle East campaign.

Like Churchill, Viscount Alexander finds his relaxation in painting, and some of the canvases he has done since his arrival hang in the drawing-rooms of Government House. Lady Margaret is an excellent golfer; she plays often at the Royal Ottawa Golf Club —recently made a hole-in-one. The people of Ottawa, who like big families, like the idea that today Government House (or "Rideau Hall," as they call it) is the home of the three young Alexanders—Rose, Bryan, and Shane—who race their dogs through the high, sunny rooms and out through the graceful gardens. They had an austere childhood in England during the war, and coming to Canada is the most exciting thing that has ever happened to them.

There isn't much organized entertainment in Ottawa. People pile into the stadium-like Auditorium for any concert that comes along, clap their hands off, and wish for more....On summer nights, the romantic young like to stroll *(Continued on page 260)*

Familiar in Sweden

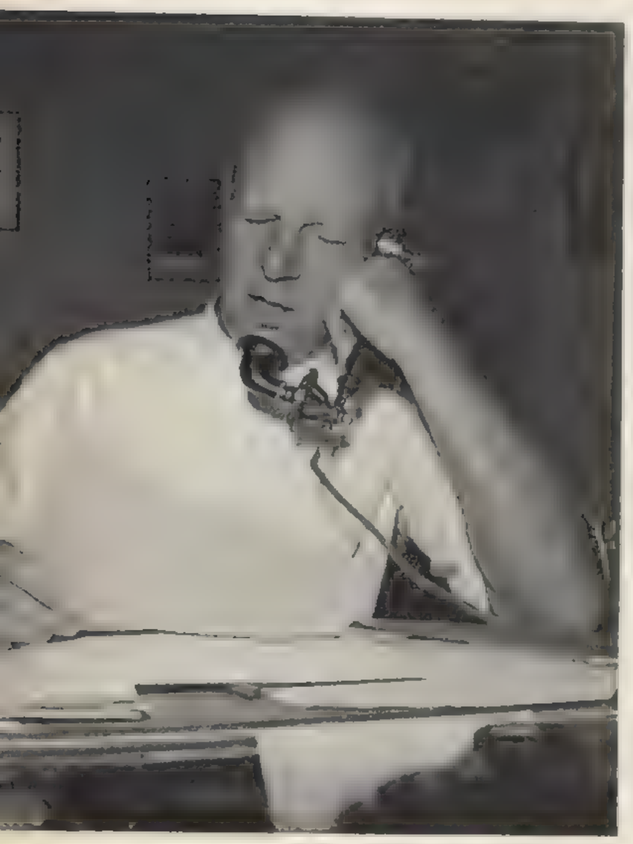
BY

KERSTIN BERNADOTTE

PER ALBIN HANSSON has been Sweden's Prime Minister for fourteen years—an endurance record in world politics. The son of a bricklayer, he was jailed in his Reforming youth for being a republican, an atheist, a pacifist. Today he is still a reformer, but a monarchist, a churchman, a champion of military preparedness. He lives in a suburban bungalow; the middle class, which is most of Sweden, loves him.

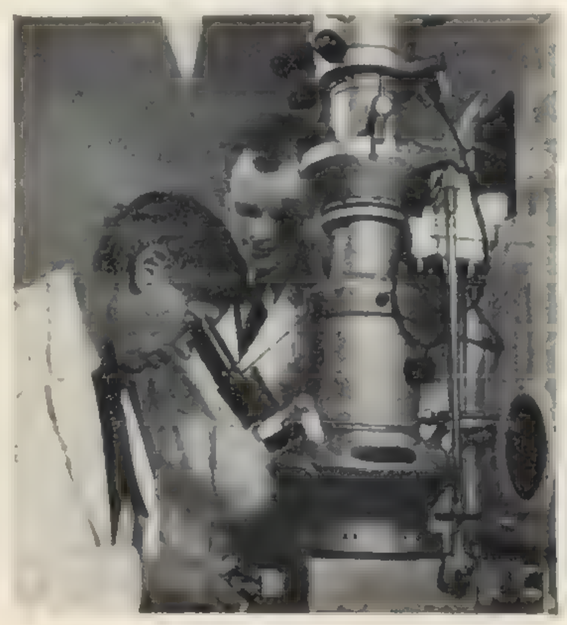
INGA TIDBLAD, shown here with one of her daughters, is Sweden's great actress. At forty-five, she keeps the fresh worldly beauty of a Botticelli Madonna; has no rival for ingénue roles. (Her slight-minded *Claudia* is as famous as her shining *Juliet.*) Occasionally she stars in Swedish movies, never considers export offers. With her husband and three children, she lives very privately in a villa near Stockholm.

PRINCE EUGEN, youngest brother of King Gustav, is one of Sweden's best-known painters, and the owner of the country's best private art collection. Sixty-odd years ago, he went to Paris to study art with a modest *nom-de-guerre,* "Monsieur Oscarson." (His father was King Oscar II.) His masters respected his incognito, very soon respected his talent. Now eighty-one and a bachelor, he paints precise landscapes, spacious frescoes—among them, the famous "City by the Water," in Stockholm's City Hall.



DOCTOR HERBERT OLIVECRONA is one of the world's great brain surgeons, has his own clinic in Stockholm's Carolinian Hospital; makes flying trips around Europe to tinker with famous brains.

When he was very young, he studied with Dr. Harvey Cushing in Boston. Now fifty-five, he has performed some three thousand brain operations. In Budapest he once told an elegant lady who wanted free surgical advice: "Nothing can be done for stupidity. You can remove; you can't add."



THE SVEDBERG, one-time Nobel Prize winner, leads the field of Sweden's atomic research. A lean, shy man with a charming smile, an explosive shock of hair, he is now in his early sixties. He lives in Uppsala, works in his own Rockefeller-built laboratory, equipped with his thirty-seven ton magnet, and his famous "ultra-centrifuge." Science is his passion and his pleasure: he relaxes by collecting curious plants.

EINAR RÅBERG organized Sweden's top-sport, wrestling; has made it both popular and chic. A big wrestling match is now a big social event, attended by cabinet members, court dignitaries—all connoisseurs of the Double Nelson. A powerful man of fifty-five, Råberg will surely lead the Swedish team at the 1948 Olympic games in London.

EVERT TAUBE is Sweden's great popular songwriter, a frivolous rococo genius. His songs have an echo of Villon, an echo of Horace, no faint clang of Tin Pan Alley. One of them, "Waltz of the *Calle Schewen*," is almost a national anthem, the thread of tune that always strings across water on summer nights....Taube was born fifty-six years ago, worked his way up to a legend. He has been a seaman; a street-car conductor in Australia; a gaucho in the Argentine; a painter, journalist, novelist. Now he centres a côterie at "*Den Gyllene Freden*," the ancient stone-arched restaurant in Stockholm's Old City; sings with a lute in his lap, a carnation in his buttonhole.

KARL FREDRIK GÖRANSSON heads Sweden's huge Sandviken Steel Works, shows his 6500 workers consideration that makes them think Communism passé. For three generations his family has owned Sandviken; during his own thirty-year tenure, production and amenities have boomed. Sandviken gives its workers housing help, free schools and sports, a loud voice in management. A Communist once said, "It's lucky for the Party all industrialists are not like Göransson."

ESTRID ERIKSSON is a ranking designer of Swedish pewter, fabric, furniture. Her ideas are modern but unmechanical, graceful improvisations. She never follows a fashion, even her own, is still surprised that fashion swerves to follow her....A drawing teacher, she began designing twenty years ago. When she started her *Svenskt Tenn* ("Swedish Pewter"), she worked in the traditional loft. Now she has "the most beautiful shop in Europe," on Stockholm's *Strandvägen*.

GUSTAF WALLY manages the Oscar's Theatre, gives Stockholm its only musical comedies. He has astonishing height (6'6" is a late quotation), astonishing theatrical flair. His openings sell out six months in advance.

"Wally" is an alias. His real name is just as famous: he was born into the great banking family of Wallenberg. In the '20's, his father was Swedish Minister to Washington—he needed diplomacy when his son turned up in New York, dancing in the chorus of "Bitter Sweet."

Later, Wally danced in nightclubs, took his wisest step when he took up producing. During the war he helped smuggle hundreds of Danes into Sweden. Now he is visiting the United States.

Black caracal again

Caracal comes back. Malleable as cloth, in a year when furs are handled like fabric. Black, flat, shiny as water, in a year when smooth furs have a new elegance. Caracal, never entirely out, but seen less frequently these past few years, returns now as one of the rightest furs. Marano design in Chinese caracal, adapted—hood, flare, and fit—from a cloth coat by Grès. Made-to-order at Russeks design studio.

BLUMENFELD

The nutria shirt-coat

Thick brown Argentine nutria, surprisingly tailored like broadcloth. Here is a city-country coat cut like a man's shirt—right down to the curved side slits, the cuff-gathered sleeves. This is a new point in the new line of thinking that treats fur as a fabric, a medium for design—not just as a pelt. Wear it with a straight skirt, a straight-on hat. Coat from Ackerman-Blatt. $1250, plus tax. Smoke-white Breton, $14. By Stetson; Altman.

THE APPLE-GREEN FRENCH COUNTRYSIDE, "THIS BEST GARDEN OF THE WORLD . . ."

A NEW USE OF ART TREASURE—THE FILM "HENRY V" RECREATES MEDIÆVAL PAINTINGS, MOVES ACTORS IN THE BEAUTY OF 15TH-CENTURY BACKGROUNDS

One of Laurence Olivier's most poetic ideas for his movie masterpiece, Shakespeare's "Henry V," was the extraordinary way he moved his actors in the French scenes, as though they were living reproductions of the exquisite illuminations found in such manuscripts as *Les Très Riches Heures du Duc de Berry*. The Duke, who owned the magnificent *Book of Hours*, was not only a patron of the arts but also a character in Shakespeare's "Henry V."

In those precise, delicate records, painted by the great illuminator, Pol de Limbourg, and his two brothers, Hennequin and Hermant, and in other paintings of the period, Olivier's art directors noted the facts the camera needed: the arched doorways, the architectural beauty of French castles like the Duke's favourite *Château de Lusignan*, the sweet variety of the French land. To find a similar countryside—in wartime when the film was made—they had to go to Ireland. It was also in the beautiful accuracy of mediæval paintings that Olivier's costume designers found the Frenchwomen's fleur-de-lis-embroidered robes, the nobles' jackets and curious *houppelandes*. In spite of war shortages, they recreated these court clothes, forced burlap to serve for brocade, papier-mâché for metal, bits of painted wood for jewels.

To keep the scenes of France as clear and clean as fifteenth-century paintings, Olivier lit them from the front, evaded shadows. And he kept his perspectives shallow, often by using painted cut-outs instead of sets, painted backdrops for distant landscapes. To conjure up the France of Henry V's victory, style was Olivier's final spell.

THESE SCENES, ENGRAVED DIRECTLY FROM THE FILM "HENRY V," SHOW HOW ACTORS AND SETS RECREATE THE BEAUTY OF MEDIÆVAL PAINTING.

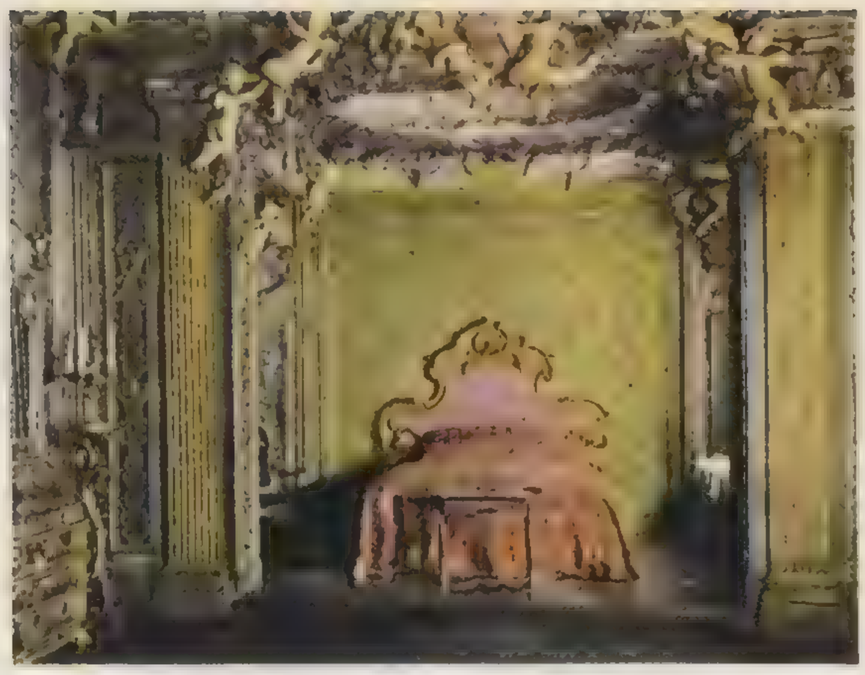
LIKE AN ILLUMINATION, THIS SCENE SHOWS THE PRETTY FRENCH PRINCESS, THE TURRETED CASTLE, THE SECRET, MANNERED, MEDIÆVAL AIR.

Metropolitan Museum of Art

—NOW 75 YEARS OLD, THERE ARE A MILLION TREASURES COVERING 5000 YEARS OF ART. HOW MANY OF THESE COULD YOU RECOGNIZE?

ANSWERS ON PAGE 278

1. The battle dress of the brass-hat of 1490 weighed ? pounds?



2. Bed, and bedroom decoration, with a light touch, in the style of —?

3. What animal? What metal? Country? Century?

4. Two very famous lovers. Who are they? Who painted them?

5. A snood of what metal, worn by a royal princess of what country?

6. Early stockings. What material? Country? Period?

7. Great-Grandmother's best furniture came from the Fulton Street shop of —?

8. A famous family portrait by —? Painted in what year?

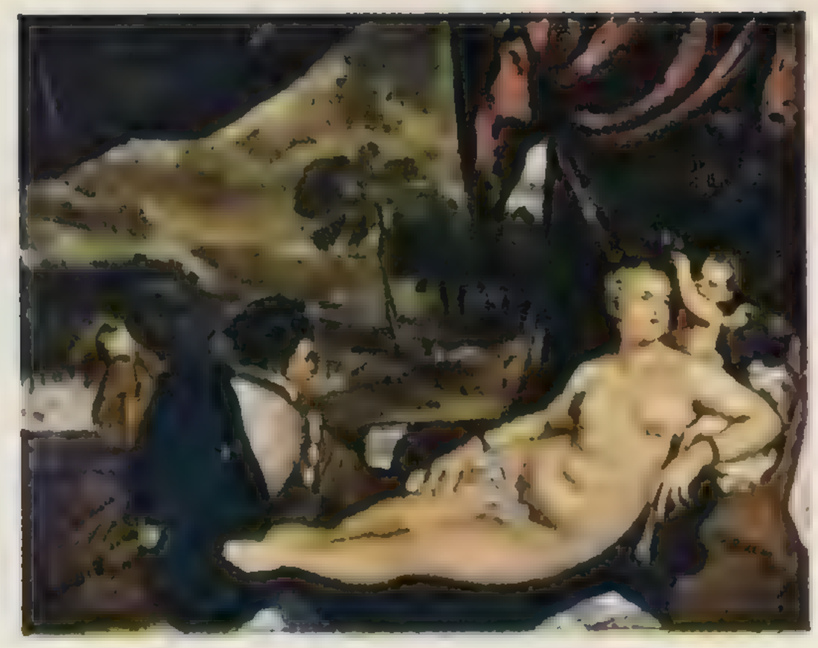
9. Bull from the palace of King —? In what country? What height?

10. An early ancestor of the jeep. What date and what country?

11. A poet by the first professional camera-woman. Who was she? Who was he?

12. A rare landscape painted by —? Of what place?

13. Belle of the ball, in New York. When?



14. What goddess is this? The opulent art of what place and time?

15. The most famous tapestry in America. What subject? What period?

16. A famous historical picture. By an artist of what country?

17. Underwear from the trousseau of a duchess. When and where did she live?

18. Christophori made it, in 1720. It is the earliest known —?

19. The apotheosis of Edwardian beauty in women; painted by —?

20. A pair of barefoot sandals of what metal? When and where worn?

21. Fresco from a dining-room in a villa near —? What period?

22. A folding bed of simple functional design. For a small apartment in —?

23. An American athlete posed for the statue of —? by —?

PAINTING BY CAROL BLANCHARD

PORTRAIT FOR TODAY: YOUNG GIRL IN SUIT

MISS PHYLLYS BETTS

Young suit look

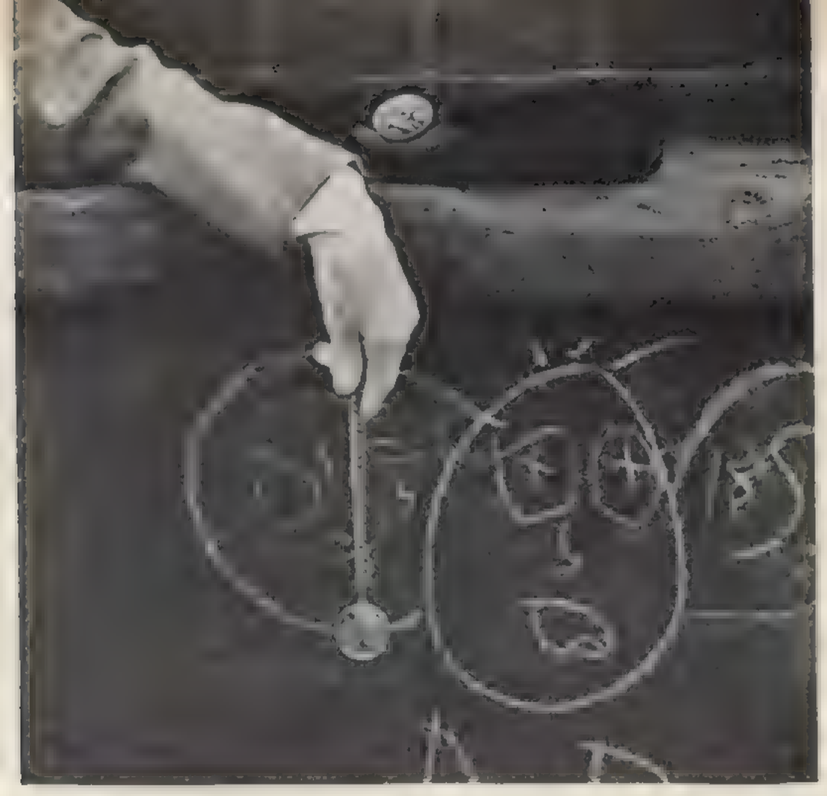
THE Young Suit Look, this year, is a new and definite look. It has a special shape...shoulders fitted to slim young shoulders; waistlines curved to little young waists; skirts smooth over smooth young hips, then flared out to a circle-hem. And it has a special young elegance...a nice look of the diminutive. Pared, prettied lines. Satellite little-fashions: smaller bags, minimum shoes, little jewels. And a wide world of little hats that are (at last) part of the Young Suit Look. *Above:* Miss Phyllys Betts, daughter of Mrs. Joseph V. McMullen and Mr. Wyllys Betts, made her début this year at a summer party given by her mother, on Long Island. Her curve-waisted, close-collared suit is of gilt-buttoned black woollen. $60. At Milgrim. *Right:* Miss Diana Parsons, daughter of Mr. and Mrs. Livingston Parsons, will make her début this winter, in New York. Her suit is of rust Milliken wool. $25. Altman. The knitted hat, John-Frederics. *Facing page:* The Young Suit Look; here, fur-shod, fur-scarved, and new-shaped. Brown covert wool suit; Joselli design. $35. Jay Thorpe; Marshall Field...and shops in other cities (see page 270). New to young heads: wrapped leopard scarf-hat. By Sally Victor.

FRANCES MCLAUGHLIN

MISS DIANA PARSONS

FRANCES McLAUGHLIN

YOUNG SUIT: LITTLE WAIST, BUSTLE, FLARE, BOX BAG



COIN FOR A JEWEL

Young suit look

(cont'd)

THE Young Suit Look, this year, has a definite shape. Sometimes a jacket is clipped off at the waist, a skirt extra-curved with a bustle...but all of the variations happen within the bounds of one young line; always waists are slim, skirts flare gently to the hem. *Above.* To "jewel" any young suit...silver dollars, legally rimmed, hung on a close-linked chain. All gold-plated; $2, plus tax. Altman. *Right.* Young suit with a smooth skirt...an indented waist marked off with three low buttons. Clear beige wool gabardine; James A. Roxton design. $50. Bloomingdale. With it, one of the pretty young hats... beige felt with a puffed crown of burnt-brown wool jersey, crisp blond feathers clustered on its brim. $20. A Florence Reichman Junior. *Below, right.* Another part of the Young Suit Look...the minimum shoe. Ballet shape, with a tiny heel, gilt medal on its toe. Black calf; by Mademoiselle. About $13. At Lord & Taylor (ready November 1). *Below.* The smallest cloche...like a little black velveteen bowl. Give it a judicious sprinkling of your smallest jewels. $28. Lord & Taylor. *Facing page.* Young suit with a new shape...a coachman's jacket, a skirt-swing of folds safety-pinned back. Red, blue, grey checked Bettmann wool. Tina Leser design. About $85. Altman; The Blum Store...and shops in other cities (see page 270). Ready October 1.

YOUNG SUIT, PRETTY HAT

MINIMUM SHOE

SMALL CLOCHE

SKIRT SWINGS OUT

Young suit look

(cont'd)

THE young suit, this year, is a new Look...takes new proportions. Its slim shoulders, slender waist, and general prettiness call for a new young hat...a small, decorative hat. It takes a new look at shoes; tries for prettier, slender-looking flats...or even, perhaps, high-heeled shoes for your first time. *Above.* The new look is in the fitted jacket, flared skirt; the neat square of bag; and (important) the close-cuffed small hat, struck with a giant quill. Stone-grey flannel suit, by Schiller. $59. Lord & Taylor. Brown felt bumper, $19. A Florence Reichman Junior. *Left.* Bags grow smaller...this one is a black calf box, literally padlocked, with a not-over-the-shoulder strap. By Lesco. Altman. *Below.* The new look is in the miniature waist and collar; the little plumed frame of hat. Green wool suit, $45. Bendel's Young-Timers. *Facing page.* The Young Suit Look...it's a pleasing new shape, a put-together feeling. All here in the curved waist and circle of skirt; the grey flannel shoes; the vivid peak of leopard; the grey-covered umbrella. Grey Botany wool flannel suit, $50. From Saks Fifth Avenue; Rich's...and shops in other cities (see page 270).

THE BAG IS A BOX

WAIST CURVES IN

FRANCES MCLAUGHLIN

REPRISE: THIS YEAR'S YOUNG SUIT LOOK

Cutaway suits

CUTAWAY to show your figure, cutaway to elegance; this black wool suit which buttons to an upstanding collar. Make it or have it made from Vogue Design No. 5865. Black suède bag by Rosenfeld, $65, plus tax. Altman.

CUTAWAY for the long of limb,
focusing on a slender waist.
Cutaway in grey flannel with
a yellow short-sleeved waistcoat.
Vogue Design No. 312.
Back views and sizes
of both suits on page 280.

BALKIN

New design in New York... Amster Yard

Ivy-green walls, gilt mouldings, bright parquet

William Baldwin decorated his own apartment (above, and left)

AMSTER YARD, a cluster of six apartments around one garden, one outdoor world, calm and tree-shadowed in the middle of New York, is the invention of James Amster, talented decorator. His formula—a trade-in of separate snippets of earth for a common—grew out of memories of Paris' private squares, of California terraces, of the architectural elegance of Italian gardens. A year ago, Mr. Amster, with two friends, Harold Sterner, an architect, and Ted Sandler, an advertising art director, experimented with a clump of crumbling houses on East Forty-ninth Street, near Third Avenue. They replaced seedy brownstone with crisp brick, red toward the street, palest grey around the garden; laid out six high-ceilinged, comfortable apartments (three rooms are shown on this page). And they made over rubbly lots into triple gardens: a flagged court for lunching, a walled "park" for quiet retreat, a mirror-reflected tea garden, for pure delight.

KERTESZ

A living-room in the greys of its Utrillo landscape

New lengths for town

Opposite: A suit with signs of the new. A longer jacket, side-buttoned; a longer, slightly flaring skirt. A bell-shaped peplum for hip-accent; an attached scarf of the same black and white checked Cohama wool. Suit, Philip Mangone design; white doeskin gloves; black calf bag; Nadja Buckley's gold earrings; at Bonwit Teller. The tallish felt toque, Reine.

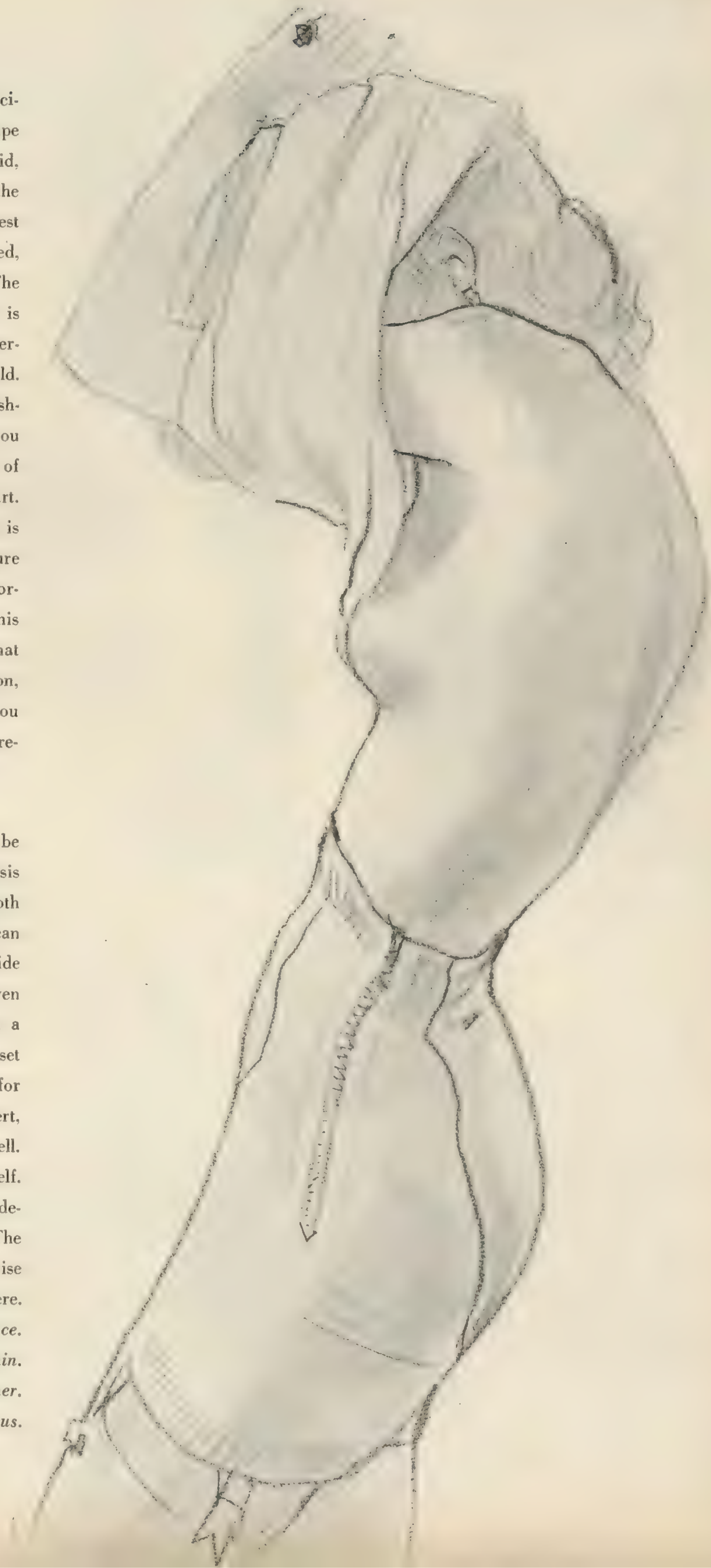
BALKIN

Amster Yard's formal garden, with Empire grillwork, French figureheads

The Figure is the Fashion

The *FIGURE* is you—but it is you with discipline. This year's fashions are based on the shape that Eve once had, that Victoria successfully hid, that you can happily own too. That's not all: the newest fashions are based on the handsomest kind of natural form, on figures easy and rounded, not rigid...but on figures not relaxed either. The loveliest body today is not bacchanalian, it is nature being a lady—restrained, a little underspoken—as quietly well-mannered as a good child. Such a controlled figure need not be merely wishful thinking. If you are lucky or very wise, you have kept yourself in a taut, smooth perimeter of muscle. If you haven't, there's still time to start. In any case, you will need a good corset. That is simple fact. "The figure is the fashion"—the figure must be a clear-cut, proportioned (or reproportioned) basis for planned designer's lines. This you get partially from a corset—a good one that doesn't bind you or reshape you to exaggeration, but one that firms, and reaffirms your figure. You see two such corsets here. For help on your more-than-a-corset figure, turn to pages 274-275.

The *CORSET* that you wear this year will be an important choice, because it will be the basis of your fashion—planned to make you look both as natural as you are, and as good as you can be. It will, like your pre-war corsets, have wide elastic panels, some hand-loomed, some even nylon. But first of all, it will be more than a corset, it will be a lesson in carriage. A fine corset encourages fine posture—the one opposite, for instance, designed by a physical culture expert, fits correctly only when you hold yourself well. A well-made corset helps you to help yourself. The moral is: a figure's not-God-given grace depends on good exercise, good corseting. The exercise is up to will power; the corset to wise choice—two of the year's good choices are here. Left: *Physical culturist's plan. By Tru Balance. $17. Lord & Taylor; Marshall Field; I. Magnin.* This page: *Hand-loomed elastic. Talon fastener. By Franco. $50. Saks Fifth Ave.; Neiman-Marcus.*



Black after dark. Black satin, white doeskin. Rayon satin bag; $15*. Lord & Taylor. Hand-stitched glove; $9.50. Saks Fifth.

Black satin, black suède. Rayon satin bag by Surrey; $8*. Franklin Simon. Black suède glove with silk frogs; $18.50, at Saks Fifth Avenue.

Black with gold; jeweller's idea of a bag—jet-beaded, embroidered in gold bullion. $90*. Bergdorf Goodman. Suède glove; $14. Milgrim.

Soft and smaller. Black suède bag; Rosenfeld; $53*. Bergdorf Goodman. White suède glove, kid cuffs. Aris; $12.50. Saks Fifth.

Cocktail classic: black suède bag, double handle, dangling coins; about $45*. Bonwit Teller. Hand-sewn doeskin glove; Kislav; $6.50. Best.

Twin pouches over your arm, from luncheon to dinner. By Rosenfeld; $60*. Saks Fifth. Drawstring gauntlet of beige suède; $17. Milgrim.

Leather for suits. Saddle-stitched black calf bag by Rath; $45*. Arnold Constable. Honey-beige doeskin glove; $12.50. Jay Thorpe.

Over-the-shoulder bag in brown calf; $35*. De Pinna. Merry Hull's short, hand-stitched glove of brown capeskin; $8. Lord and Taylor.

Three-in-one calf bag with compartments for cigarettes, vanity; $38*. Henri Bendel. Hand-stitched cape glove; $8.50. Tailored Woman.

Gold-plated metal vanity bag; removable faille cover; $150*. Elizabeth Arden. Opera length suède gloves; $24. Lord & Taylor.

the bag and the glove

the bag and the glove are two war absentees which begin to return in pre-war plenty and in pre-war quality. The leather bags which were so scarce for so long—the pleasures of fine calfskins, of leather linings, of supple satiny suède are back again. Two things stand out about the new designs. Most of the bags are smaller—there are fewer of those hyperbolic affairs we have been carrying the past few seasons and fewer exaggerated shoulder-strap bags. On the contrary, a nice sense of moderation seems to thread through all the designs. Short straps, smaller bags, little or no ornament, no exaggeration about fittings. But there are wily and new devices for closing and there is a pleasant variation in shapes. If you have been longing for a smallish lady-like bag, a polishable calf, or a fine leather "general," you'll find them. But if you are looking for a really good *inexpensive* bag you'll look long and far. The good, as usual, are not often cheap; but at last and at least good bags are plentiful again. Examples: on these three pages.

the glove The news is in the return of fine leather gloves. Suède and doeskin calf, and pigskin are back again in all the good shops (if not in the quantity we would like to see).

The elegant twenty-button suède glove; the wrist-bone short suit glove; the creamy, wrinkling long afternoon glove are welcome news. There is a group of dinner gloves with jetted accent; there are new ways to use fur accents. Beautiful French gloves are here again in increasing quantities—familiar names such as Hermès, and Kislav. Suèdes and leathers from Argentina continue but, so far, Argentinians seem not to promise washable suède. Their colours and hand-stitching are nice, with imaginative small details, in pleasant restraint. The new fabric gloves are made with leather-like precision, with concise line. You will wear your well-cut, mannerly, fabric gloves with tweeds and fleeces and sporty furs, without the least consciousness of wearing a substitute. Fabric gloves need not be substitutes any more; they have a chic life of their own.

Saddle-stitched, polished calf bag; $65*; at Lord & Taylor. Hand-stitched deerskin glove; saddle-colored. $8. Oppenheim Collins.

*Plus Tax

bag and glove *(cont'd)*

Points to watch for in bags and gloves: zippers again on inside and outside pockets...calf bags in a sequence of new pale tones...delicate sequins on gloves...little evening bags to be carried through your own house...gloves in subtle tones, butterscotch and platinum, a point of contrast against a dark bag...baby calf bags, fur-side outside for sportswear...coin purses built-in centerwise...bags of dark calf for city tweeds...deerskin gloves, a wear-forever-leather too soft for bags...embroidered evening bags, carried for a jewel accent, actually in the jewel class.

Passport for suits. Wine calf bag; about $75*. Bonwit Teller. Hand-sewn natural pigskin glove; $15. Tailored Woman.

Black and formal. Satin bag by Josef; $35*. Saks Fifth. Wool jersey glove, with black sequins; $25. Bergdorf Goodman.

Black dinner bag of gathered rayon satin; $65*. Ready Oct. 15. Henri Bendel. Jet beading on a black suède gauntlet; $14. Lord & Taylor.

Black evening satin—a pouch of rayon satin by Koret; about $30. Bonwit Teller. Glove with puff of rayon satin; $17. Bergdorf Goodman.

Large, not largest. Baby calf bag by Nettie Rosenstein; about $85*. Bonwit Teller. Brown doeskin glove; $10. Jay Thorpe.

Country-style calfskin bag fitted with wallet and change-purse to match; $59.50*. Lord & Taylor. Hand-sewn pigskin glove; $15. Altman.

HAANEL CASSIDY

Blond and saddle-stitched. Calf bag for tweeds. Nettie Rosenstein. $65*. Short Russet glove; Hermès; about $15. Both Bonwit Teller.

*Plus Tax

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Gray Russian Broadtail with frosty Silverblu mink...

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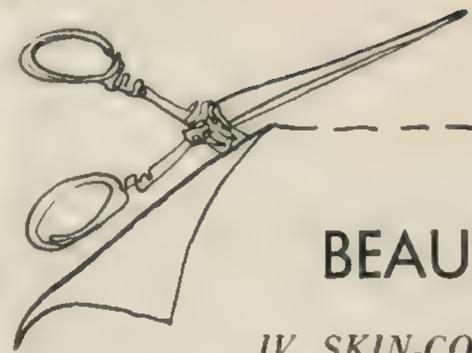
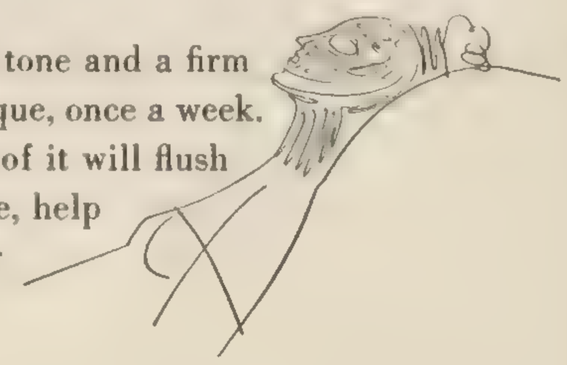


BEAUTY CLASSICS

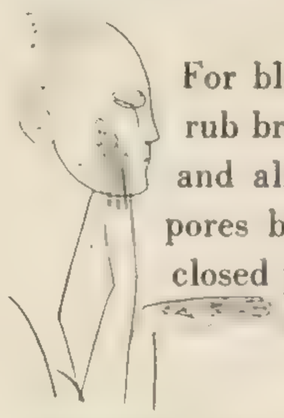
IV. SKIN-COMPLAINT DEPARTMENT

Skins that are "normal" are not usual: most skins are either one side or the other of the "norm," varying in degrees of dryness and oiliness. But a regular routine of skin-cleaning, skin-oiling, and stimulation through massage (which we outlined in previous Beauty Classics) will help the average, uncomplicated cases of too-dry and too-oily skins to approach the norm.

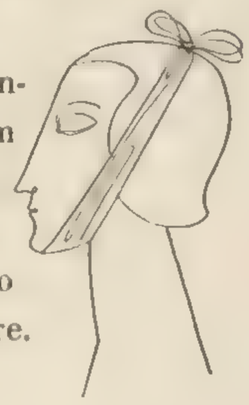
Some skins must start the normalizing process with one or two additional strikes against them. Bleary, blemished, lax, and lazy skin conditions have specific antidotes—counter-attacks that can be made during the regular routine, following lubrication and massage.



For older skins that need tone and a firm control: a hardening masque, once a week. Twenty to thirty minutes of it will flush perspiration to the surface, help tighten tissues, draw outer skin as it dries.



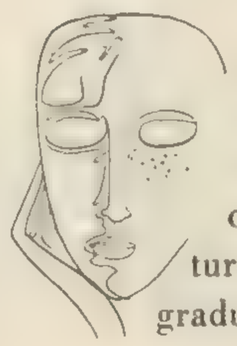
For black- and whiteheads: a grainy meal, to rub briskly across them, to clip off their heads and allow free passage of oil trapped in the pores beneath. Whiteheads push up against a closed pore-opening; blackheads are caused by seeped-in dirt blocking the oil-flow.



For chins that are down-at-the-mouth: a chin-strap, either ready-made or made by you from a bias length of silk, a bias fold of gauze, to tie on when you're lying down. In this position, the skin of your chin tucks naturally into its proper place, the chin-strap holds it there.

For "blossoms" (commonly known as a slight case of pimples): scrupulous cleanliness, medicated ointments or lotions at bed-time. Most cosmetic houses have preparations just for blemished skins. If the condition persists, see your doctor. It could be your diet.

For a colourless complexion (verging on pale yellow): a rousing stimulant, a lotion with plenty of "bite" in it to put on a pad of cotton and spank across your skin from throat to brow, skipping eye area, dwelling on blackheads.



For lightening faded-tanned skins and faint freckles: a cream with bleaching qualities containing ammoniated mercury or other chemical agents which slightly accelerate nature's sloughing-off process of the pigmented skin, gradually bring to light the pink skin underneath.

An entirely new type of face cream...

ARDENA PERFECTION CREAM

Elizabeth Arden's newest formula for the daily care of the skin is based on an entirely new combination of ingredients beneficial to every complexion. A rich, luxurious emollient, it is especially recommended for a thin and mature skin . . . for the delicate areas about the eyes and mouth where tiny surface lines, the result of dryness, are apt to develop. Use Ardena Perfection Cream for the general care of the skin which needs to be especially pampered to guard against the march of time. It softens, smooths and helps refresh the skin and it is so delightfully rich in consistency, so reassuringly fragrant and so pleasant to use that a treatment with this amazing new cream is a really delightful experience.

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amazing lipoid cream helps you to a firmer, younger looking skin.

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Don't count your age by birthdays . . . a woman is as young as she looks. See how, in just 20 to 30 minutes, Oils of the Wilderness helps bring younger looking beauty. See how wonderfully this lipoid cream aids skin shadowed by lines, marred by roughness or lack of firm contours; often the tattletale signs of lipoid deficiency. Pat the cream over your face and throat. Watch how quickly your skin can absorb the wonder-working lipoids. It's a streamlined beauty treatment indeed.

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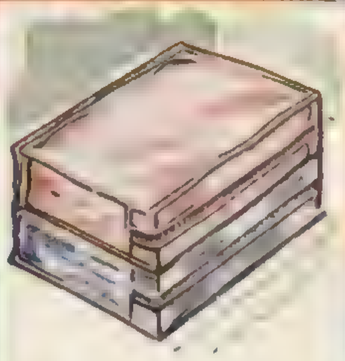
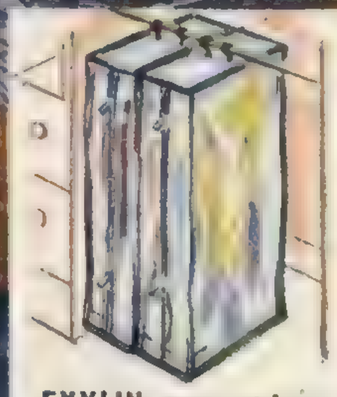
EXYLIN aprons resist stains, clean easily with a damp cloth.



EXYLIN blanket bags are durable, odorless, resist mildew.



EXYLIN garment bags are see-through, return to shape if stretched.

EXYLIN raincoats are waterproof, satiny in finish, fashion minded.

Look for the name EXYLIN on the product

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DISCOVERIES IN BEAUTY

Constance Gaul, who can tell at a glance where your silhouette troubles have settled, operates the Health Studio at 1 East 53rd Street. Figures that need autumn paring receive the following loving care: after being measured from head to toe, you are assigned special exercises. Gentle but firm individual supervision discourages any goldbricking tendencies you might have! Then, a relaxing heat blanket or equally soothing "baker" cabinet treatment (you can choose). And finally, a superb one-hour massage that begins with the face, works over any potential double chins and right on down to your toes. Complete treatments are available in ten- or twenty-session packages.

For over-thirty skins, or skins that need an extra helping of rich lubrication, Dorothy Gray makes two emollients. Each contains an active hormone ingredient. If you prefer the smooth quickness of a liquid, try Cellogen Lotion—if you want a heavier lubricant, try Cellogen Cream. Lord & Taylor.

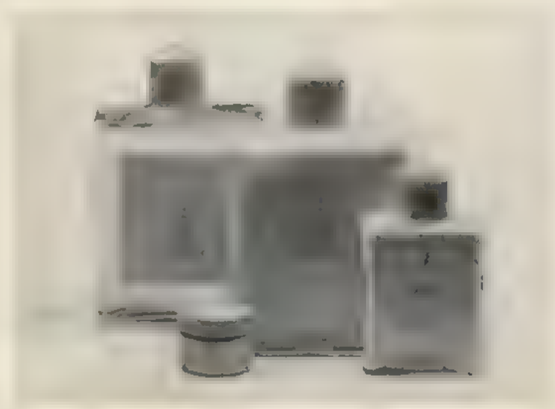
HONEYMAN

Golden Hour by Harriet Hubbard Ayer includes bath and face powder transparently boxed with a good-as-gold feature—a transparent inner tray designed to keep powder puff out of the powder (travellers, take note!). Subtle Golden Hour perfume completes the group. Saks Fifth Avenue.

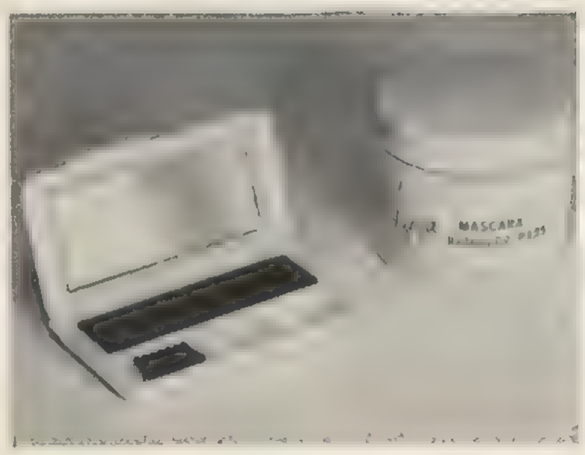
...punctuates a tunic top with silvery nailheads. Underscores it with slashed, slim skirt. Juilliard's MELLO crepe... 100% wool in black and jewel tones. Sizes 9-15. About $30.

DISCOVERIES IN BEAUTY

Herb Farm Shop has a collection of garden-scented fragrances that are wonderfully refreshing to sniff and use. Their Duo-Fragrance set (left) is the neatly packaged outcome of any two scents including: Green Moss, Night Scented Stock, Lilac, White Phlox, and Royal Purple. Altman has them.



Reine's four cornerstones for beauty include: Pink Satin, a tingling skin lotion the *colour* of pink satin (sic!); Lait de Beauté cleansing lotion (it smooths on with a light touch); Lait de Beauté foundation lotion, colourless base for bright make-up; and Eye Cream to smooth wrinkles. Reine.



Aziza's new mascara case of durable white plastic stays open at whatever angle you wish—has enough mirror area to take in *both* eyes. The happy ending is when you whisk off mascara with Aziza Remover Pads. Little pads saturated with oils—so much the better for delicate eye areas. Bonwit Teller.

Available in black and brown Botany broadcloth, 100% virgin wool. Also black and brown faille, black plastic patent and black, brown and wine pure virgin vinyl plastic. $7.50 plus tax

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HER RING—
a brilliant emerald-cut diamond and baguettes

Miss Mary Hoover Morse

Her engagement to Lt. (j.g.) Lucian Earl Baldwin II, son of Connecticut's Governor, has been announced by her parents, Mr. and Mrs. Leonard Keith Morse of Trumbull, one of Connecticut's delightful old towns. Another adorable Pond's bride-to-be, "Sandy" has a piquant heart-shaped face . . . a warm-toned complexion with the smooth look of a camellia petal.

She's Engaged!

She's Lovely! She uses Pond's!

The New "Blush-Cleansing" "Sandy" Morse uses for her luscious complexion will give your skin. too

____an instant sweet-clean look
____an instant softer, smoother feel
____and bring up a rose-blush of color

THIS IS HOW TO "BLUSH-CLEANSE" your face the same way "Sandy" does:

You *rouse* your skin by pressing a face cloth drenched in warm water against your face and throat.

You "*cream-cleanse*" while your skin is receptively moist and warm. Spin your fingers full of snowy Pond's Cold Cream upward in circles, as if drawing engagement rings all over your face. Pond's *demulcent action* gently loosens dirt and make-up as your fingers swirl. Tissue off.

You "*cream-rinse*" with a second thick Pond's creaming. Spin about 25 little Pond's Cold Cream engagement rings up over your face. Tissue off.

You *tingle* your clean, clean face with a good splash of cold water. Blot dry.

THAT'S ALL! *Every night*—give your face the complete "Pond's Blush-Cleansing." *Every morning*—give your face a once-over "Blush-Cleansing": a warm splash, quick rings with Pond's Cold Cream, tissue off, then a cold splash.

Dip your fingers deep in a *big* jar of Pond's night and morning—*every* day. You'll just love the 6 ounce size!

Destined for some of the loveliest engaged girls in America—these nine diamonds are valued at twenty thousand dollars.

"Sandy" Morse says, "I just love Pond's new Blush-Cleansing!"

Among the Beautiful Women of Society Who Use Pond's

MRS. JOHN J. ASTOR
THE DUCHESS OF WESTMINSTER
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VISCOUNTESS MOUNTBATTEN
MISS ANNE MORGAN
THE COUNTESS DE LUBERSAC
MISS EDITH KINGDON GOULD
MRS. GEORGE WHITNEY, JR.

AUSTRALIA

(Continued from page 210)

ones who till the fields and do the work, you must have seen them; the ones the English came and conquered."

"We all do the work," said I. They resisted to the end the notion that people of British stock would go twelve thousand miles to do all the work. This had rather strange implications, and I became firm about the matter, but they did not budge.

A German schoolteacher, in Innsbruck, a pit-eyed, flour-faced old woman, took me to a yodel-café and in between yearning over some upstart she called "Ach-dolf," sympathized with me over our struggles against British tyranny in my oppressed country, with its gold and granaries depleted by the British octopus. "You're going too far," I tried to put in. She would have none of it.

Apart from this dramatic view, she was extraordinarily well-informed, even knowing all about some forty thousand German farmers who went to Gippsland some generations ago. They are now entirely absorbed into the population; but she didn't think so. We had it up and down. Meanwhile, gentlemen in embroidered knee-pants sat around and took careful note of everything we said, either on the tablecloths or in little notebooks. That was the way of things, in those days.

When I first came to the U.S.A. about 1938, people out of courtesy and even curiosity kept this habit up. They had remarkably vague notions. Some thought Vienna was our capital; Californians inclined to the view that Australia was in the Pacific, a little smaller than California, and about two hours' boatride from New Zealand. All had heard that New Zealanders were a fine, progressive, upright folk who paid their debts, and were living on friendly terms with a splendid native race, the Maoris, who all became doctors and members of Parliament. Australia suffered by comparison in all these reports. Our aboriginals, for example, with names something like Spencer and Gillen, were about the lowest race on earth. Furthermore we had vile race-practices, while New Zealanders were a noble-minded set. I never caught the efficient New Zealand propagandist who had always just been where I then was; but I looked for him.

The race question is, in fact, a touchy business with us, as our White Australia policy is notorious. This policy is much opposed at home and the crying injustice of the well-known language test (on paper, our only bar against immigrants) is detested by most Australians. But local labour has a stern interest in protecting its rights and high living standards against the miserably-paid labour masses of south-eastern Asia. The country, though it could not support a great population, could support considerably more people

(*Continued on page 248*)

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ISN'T it amazing to think that we once were somewhat casual about selecting silverware . . . we found our pattern and merely decided how many settings we wanted. Not so today. Now every decision is carefully weighed, every single piece considered. And, somehow, this seems altogether proper when a lifetime purchase is involved. Now the *buying* is as discriminating as the designing and the craftmanship of every individual piece of LUNT STERLING. And through the years, owning such a service will seem a privilege as well as a lasting pleasure. Write for a copy of "*Sterling for Gracious Living*", addressing Dept. A-3.

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AUSTRALIA

(Continued from page 246)

than it has now. It is tempting, thus, to the Asiatic north; more especially as our north is tropical and unsuitable for the pale races.

American Negroes are often most bitter about our race policies, while American whites use this as an argument, when any criticism of local race affairs comes up. Here, though, there is again a rich confusion of ideas; some think the white man reigns in Australia over toiling blacks; others talk about the diamond mines and place Capetown and Johannesburg in our midst.

As for our flora and fauna—it is here, alas, that the amateur naturalist finds his audience passing from the faraway smile to the certain jeer. "How is it possible," said an American friend, "by what favouritism of fortune is it, that Australia has so many missing links—a primitive black race, a fish with lungs, a mammal that lays eggs, another mammal that carries its baby in its pocket, a bird in the shape of a lyre, a bird that builds a grass hut and lays out a garden, an ostrich without feathers, a bird that laughs like a devil and eats snakes, another bird that rings a bell to show where water is? While I admit that a country like a travelling freak show would be the paradise of the small boy, don't you think you Aussies go too far? You see, you're a raw, frontier people and you've still got that cracker-barrel spirit of forty years back that we have gratefully handed over to Hollywood for keeps."

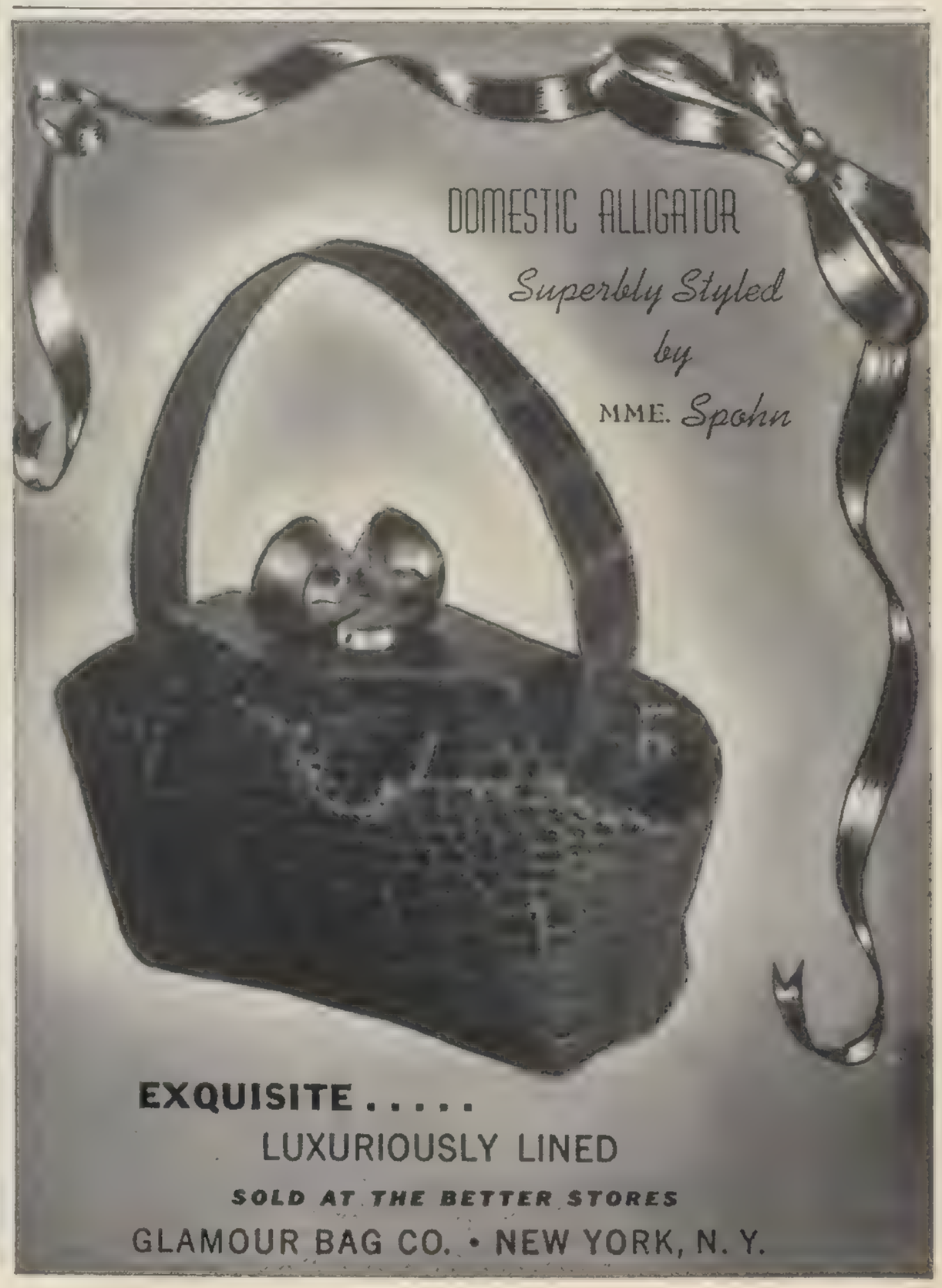
"You left out," I said, "the lizard six feet long that climbs fences and steals hen-eggs including the china decoy; the living teddy-bear who crawls about at night; the shark that lays eggs shaped like the world of tomorrow; the fact that our rivers are a thousand miles long and contain no water. What about the death-dealing centipedes that we teach our babies to toy with, and the ants that pass over a sundowner leaving his bare bones on the track?"

"Well, you're a young people," he said soothingly.

"Our proud boast is that we have the oldest land on earth. Our land is so old that the middle of it, though bone-dry, is entirely below sea-level; aeons of winds have worn it flat. *You* may be young, but we—"

Two things made me stop here. First, I was certainly bragging, which in Australia, under its local name of "skitting," is a fine social gift, but not allowed between friends. And then, I had just thought of instructing my friend about the Native Companions, those tall crane-like birds who dance in a lovely circle on the plains whenever rain is coming.

But at the first hint of the Native Companions, the atmosphere thickened; I had gone too far.



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TOWN & COUNTRY MAKE-UP FILM,
your own beauty shining through.

The glamorous look . . . with
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The velvety, soignee finish, for you, the woman of the world.

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The unbelievably flawless complexion. Milk-Tone's good for your skin, too, because it's made with milk protein.

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MEMORIES OF VIRGINIA WOOLF

(Continued from page 202)

but hard, cold windows of translations.

I have returned to London many times since those enchanted days when the glycerine soap and the soldiers in their fur shakos fascinated me, since the days when, thanks to Miss Ellis, the keys of a kingdom were put into the hands of a wild little girl who years later received this most precious gift from England: my acquaintance with Virginia Woolf, one of the most gifted of writers.

I first met Virginia Woolf when Man Ray was holding an exhibit of photographs in London. A group of friends were to meet, the night before the opening, at the gallery. Aldous Huxley invited me to go with him and told me that perhaps Virginia Woolf would be there, too. Virginia Woolf went out very little and people had assured me that it was becoming more and more difficult to meet her, and that it was next to impossible to count on her. As I looked around me at the different people at the show, it did not even occur to me that she might be among them. Suddenly I heard her name and mine spoken by a friend, and as I turned my head toward that voice, her extraordinary face was already looking toward me.

Try to imagine a mask that even without life, without intelligence would be beautiful. Then imagine this mask so impregnated with life and intelligence that it would seem to have been modeled by them. Imagine all this, and you will still have only a faint idea of the charm of Virginia Woolf's face, a charm that is the result of the most felicitous encounter of matter and soul in the face of a woman.

Because Virginia's face was not beautiful only because of its expression, but because of its architecture, its construction. When we knew each other better, days later, I couldn't help saying to her: "It's the bones, Virginia, they are perfect," at which she laughed. The beauty of this woman was more than skin-deep; it was bone-deep. The exaggerated modeling of the superciliary arch and the shape of the eyelids bore the mark of the dreamer. The mouth, with its full, tender lips, was surprising because it seemed to contradict the magnificent and almost cruel asceticism of the other features, especially the nose, so delicate, so precise, so devoid of unnecessary flesh. The mouth was admirably balanced, protected by a chin without either weakness or heaviness, a chin so firm that the yielding and delicate sweetness of the lips became pathetic.

I was thinking all this as I looked for the first time on the author of *Orlando*, in the midst of the people coming and going to look at Man Ray's photographs. Her forehead and grey hair were hidden under the broad brim of a hat that made her face still more

(Continued on page 253)

first
nighter...

Karu
Fifth Avenue

Like the hushed thrill as the curtain ascends on a glamorous opening night... Karu's lovely "First Nighter" jewelry captures the spirit of enchanted hours. Studded with rhinestones and jewel tone cabashon gems in gold and rhodium on sterling silver. Pin about $36. Earrings about $20 plus federal tax.

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MEMORIES OF VIRGINIA WOOLF

(Continued from page 250)

delicate and pale. How old would she be? About Clarissa Dalloway's age, around fifty, but I do not believe she was ever more seductive, though perhaps in a different way. Everything this woman had understood, felt, thought had now been added to her beauty and enhanced it. One asks oneself how she had managed never to think anything shoddy or feel anything low, for neither vulgarity nor ugliness had left a trace on her face.

But my dizzy monologue with myself was soon interrupted by the person who had motivated it. Virginia asked me a thousand questions. Huxley must have amused himself by arousing her curiosity, for she wanted to know everything: what were the rooms in my house like, what books did I read as a young girl, what games did I play when I was six years old, what was it Mussolini had said to me about women when I saw him ("The brute!" she exclaimed when I told her), if I intended to travel all my life, if the houses in my country have many awnings, et cetera. This barrage of questions lasted throughout our conversation. Anna de Noailles asked a great many questions, too, but she hardly gave one time to answer. Virginia Woolf, on the contrary, expected and waited for a reply.

The interesting thing about her manner of questioning was that she talked to one about the most personal matters in the most impersonal, the most scientifically detached manner. She might be standing before some exotic tree, and say to it in the same tone. "They tell me you are a strange variety of tree. Is that true? Some of your leaves are dentate and some digitate. How did that happen? And your flowers—are they large or small? What colour is the sky into which your branches grow? And in these branches, are there birds' nests? What kind of birds?" She took a certain avid, but objective interest in a person that at times made one feel like an object being examined from all angles. There was in her a novelist ever on the alert and she needed only a point on which to rest her fulcrum to create a world.

As far as I was concerned, the only discomfort I experienced in the face of her insatiable curiosity was a fear of disappointing her. Virginia imagined that I had come from a city (Buenos Aires) where clouds of the most beautiful butterflies pursue us about the gardens, while youths like bronze statues in tropical attire sit about drinking cool drinks under bright parasols. The butterflies may have come from Darwin, I said to myself, who tells about the *Beagle* being stormed one day, ten miles out of the bay of San Blas, by such a whirlwind of butterflies that the sailors said it was "snowing butterflies." But where did the youths under the parasols come

(Continued on page 254)

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MEMORIES OF VIRGINIA WOOLF

(Continued from page 253)

from? From nowhere. That was Virginia Woolf, pure and simple.

I often rang the bell at her dark green door with the number 52 on it. I often went up the steep stairs of that typically English house in Tavistock Square, into the little drawing room whose walls had been painted by Vanessa Bell. Often, after the foggy chill of the streets, I entered the comfort of that room and above all of that presence. For when Virginia was there everything else disappeared. Virginia, tall and slender, wearing a silk blouse whose blues and greys went so well with her silvered hair. Virginia, whom a long skirt of black velvet made look even more slender than she was. Was it she or was it Elizabeth Browning?

Virginia Woolf could talk as marvellously as she wrote, Virginia, sitting in a chair with her dog asleep on the floor beside her. This is my way of confessing that it was never without an effort that I left her. The hours I filched from her work, from her dreaming, from I don't know what or whom filled me with remorse. During those hours Elizabeth Browning's dog lying between us snored so loud that I mentally scolded him: "Flush," I said to him, "how can you make that disrespectful noise? We are talking about serious things. About the problem of woman, literature, America....About how your mistress managed to write in such a way that she has transformed the modern novel. Flush, keep quiet. Let me listen to her. I have come from far away, I haven't time enough to let you distract me. Flush, please don't snore so loud while she is talking." But even if I had said all this aloud, it would not have made any difference. Virginia was perfectly at ease amidst the snoring, and Flush must have possessed a special license to snore since Heaven knows when. Perhaps from the day Elizabeth Barrett of Wimpole Street became Elizabeth Browning.... For in that house everything seemed to me both unreal and at the same time of the most substantial reality, as substantial as the fish hidden beneath a delicious sauce and the equally appetizing turkey which were served me there the eve of my departure. (Flush was under the table.)

This was a memorable stay in London, for meeting a woman of this sort is not a trivial event. Ruskin has put it very well when he says somewhere that the most extraordinary sight nature can afford us is that of a beautiful human being who also has understanding.

The rank and file of people, and even those who are not the rank and file, are inclined to think, following in this a widespread prejudice, that every woman of exceptional intelligence or talent is necessarily ugly or devoid of feminine charms; that every woman

(Continued on page 256)

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MEMORIES OF VIRGINIA WOOLF

(Continued from page 254)

interested in defending woman's rights must be repulsive, unhappily married, or a crazy old maid. We might mention in passing that Mrs. Pankhurst was deeply in love with her husband, as happy in her marriage as Queen Victoria in hers. But she had a crown Queen Victoria never possessed: beauty. Mrs. Pankhurst did not allow herself to be corrupted by this treasure. When an intelligent woman is willing to use her beauty as a weapon, there is no privilege men will not grant her—even that of laughing at them. Especially if she is unscrupulous. She can get anything she wants for herself in this way.

But women of the make-up of Emmeline Pankhurst want nothing for themselves, for to grant them individually what is denied women generally is to go counter to the thing that matters most to them, justice. Is it perhaps because of this that they are accused of being lacking in femininity? Is it perhaps feminine to forget justice and take advantage of the privileges conferred by beauty? And may not refusing to do just this be the highest form of feminine fair play?

Like Emmeline Pankhurst, though in other fields, Virginia Woolf rose above the prejudices of the majority. I can still see her, I shall always see her in her house in Tavistock Square with her snoring dog. This is the woman, I think to myself, who can be listed among the most famous writers of England. This is the woman whose novels resembled the herbaceous borders of the gardens of her island, a mixture of flowers in patches of colour that seem to grow in happy disorder and where, nevertheless, all is inspired foresight, unerring selection, art, and discipline. This is the woman whose intelligence, gifts, feminist ideas should have made her ugly, ruined her married life, turned her into a virago, in the opinion of the average person.

I see her sitting beside the fire as I saw her years ago. She had beauty. Her husband came into the room to tell her that it was seven o'clock. "Did you know we have been invited to go to South America?" she said to him. They seemed to understand each other with half words. And I looked at Virginia as old Banks looked at Mrs. Ramsay in *To the Lighthouse*, with a feeling that the scientist and the poet both know: the scientist when he hits upon the solution to a scientific problem; the poet when a verse has come to him that of itself could fill a poem. I wish that you could see her in this same way, that she might give you, as she did me, the gift of a precious assurance. The assurance that nothing I had thought about women, desired for them, defended in their name was false, exaggerated or useless.

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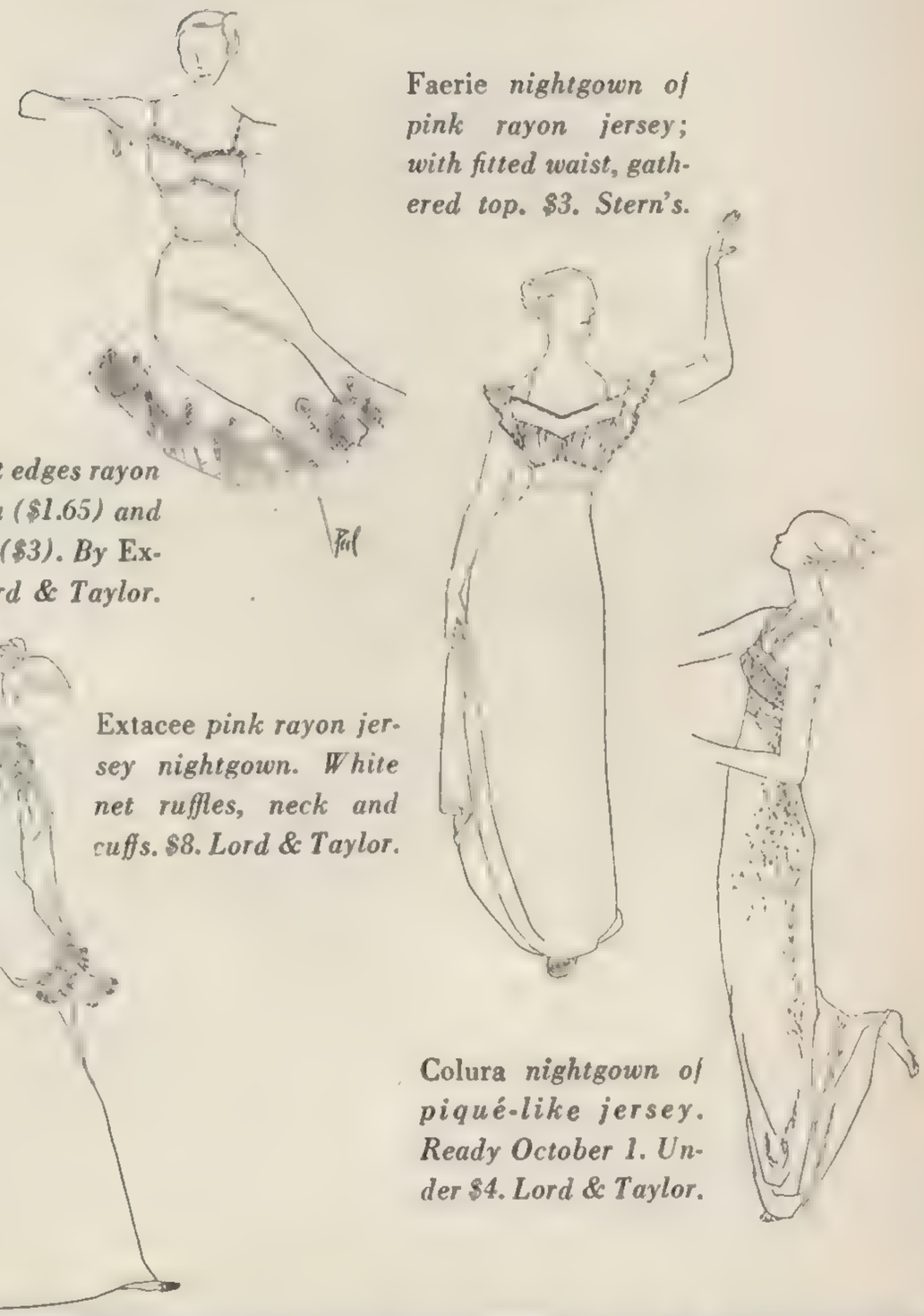

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OTTAWA

(Continued from page 213)

along the banks of the Ottawa River, with Parliament dim and Gothic against the northern sky; a luminous clock in the belfry chiming away the hours.... The only spot for dancing is the Grill of the *Château Laurier*—a mediæval bulk of a building, more a community centre than a hotel, where everyone goes for everything, from a haircut to an Existentialist lecture.

Four months of the year, it snows in Ottawa, as beautifully, as thoroughly as it snows in an overturned glass paperweight. (It snows, too, in many of the canvases painted by young Canadian artists. Their work is exhibited at the National Museum in Ottawa; the town is proud to push along the strong, very national art movement that Canada has seen in recent years.) A diplomat's wife remarked that living in Ottawa in the winter "is just like living in a Christmas card." The most popular parlour game is guessing whether Moscow or Ottawa is colder.

Although Ottawa itself is not a winter sports resort, it is the jumping-off place for many ski excursions. From November to March, everyone talks about politics, and skiing. Atomic energy, and skiing. Fashions, and skiing. Sometimes, just about skiing. Everyone skis. One of Canada's most distinguished Senators, who took up skiing after he was fifty, now squats while he shaves, all year round, "to keep ski muscles in shape."

Foreign diplomats arrive, and take to skiing with rage, as well as to skating on the slick platter of the Minto Club's rink. Because of the general cult, Ottawa's bone specialists make a practice of checking with the hospitals around five o'clock on Sunday afternoons: "Any casualties?"

Just as Washington is somehow in the shadow of Philadelphia and New York, Ottawa looks to Toronto and Montreal for many of the amenities. Women are always finding excuses to run over to Montreal for a bit of shopping.... In Ottawa, as in Washington, the spent big-shots are always ricocheting out of town for a quiet week end of golf—not at Hot Springs, of course, but at the Seigniory Club in the Province of Québec, which is like a good hunting-lodge gone to heaven.

In Ottawa, as in Washington, the war dotted the city with hastily assembled Government buildings. But in Ottawa, these makeshift structures have more architectural dignity, more of an air of permanence. Their future, like that of all the buildings in town, is in the hands of Jacques Gréber, the famous French urbanist whose plan for improving Ottawa "will imply many sacrifices," but should make the town, in another twenty years, one of the show-places of the Hemisphere.

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BUT IRISH BREAD...

(Continued from page 203)

the sediment, as much liquid as you require. This liquid may be used in exactly the same way as buttermilk, and will give you lovely, light bread. Add fresh water to make up for what you have used. Stir up the contents of the vessel, cover it and put it by for the next baking. The one lot of potatoes and flour will give you a fortnight's supply of winter buttermilk.

There is another way of making sure of a constant supply of buttermilk when you haven't a cow in the paddock at the back of the house. You can start a buttermilk plant with yeast, sugar, and skim-milk, or milk-and-water. The buttermilk plant is a kind of fungus like the vinegar plant. After a few weeks, it will grow and grow, and you'll be able to supply all your friends with a cutting. The milk it produces is very good for the blood, particularly in rheumatic cases. It is pleasant to drink, too.

To start the plant, you'll need:

1 ounce sugar
1 quart tepid milk-and-water mixed
1 ounce yeast

Cream the yeast with the sugar, gradually add the tepid milk-and-water. Put the mixture in some vessel that may easily be washed and scalded, cover it and leave it in a warm place for a few days, or until the milk smells and tastes like buttermilk. When you want to use the buttermilk, put a piece of muslin in the bottom of a strainer and strain the milk through this. The funny-looking substance like lumpy corn flour which remains will be the buttermilk plant. Rinse every drop of milk off it by pouring a cupful of tepid water over it. Let the water run through the strainer into the buttermilk—it will all make excellent liquid for mixing cake-bread. To start a new lot of buttermilk, scrape the plant off the muslin and put it back into the scalded and well-rinsed vessel. Add another quart of tepid milk-and-water, cover it and leave it as before to increase and multiply.

The first ounce of yeast will go on growing, giving you buttermilk until the end of time. But the plant needs a certain amount of care.

1. It must be strained at least every five days. If you don't want the milk for baking, you can always drink it. I knew a woman so crippled with rheumatics that she couldn't kneel down to say the Rosary. After six months of drinking this buttermilk, she was able to do the Lough Derg Pilgrimage on her knees.

2. Make sure the milk-and-water is never more than lukewarm. Strong heat kills yeast.

3. Cleanliness is very important. That careful rinsing after straining and the scalding of the container must be done religiously if the plant is to live.

(Continued on page 268)

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D. B. ROSENBLATT, INC., DEPT. V96, MINNEAPOLIS 1, MINN.

BUT IRISH BREAD . . .

(Continued from page 267)

Basic Recipe for Soda-Bread

1 pound flour
1 teaspoonful salt
1 teaspoonful sugar
1 teaspoonful bread soda
Buttermilk to mix

Sift the dry ingredients several times. Make a well in the centre. Pour in the buttermilk gradually, mixing in the flour from the sides. The amount of buttermilk needed will depend to a great extent on the quality of the flour. In any case, it's a good rule to make the dough rather wet than dry. A dry ragged dough gives a tough cake. The dough should be of such a consistency that it does not leave the sides of the bowl clean when turned onto a floured board. Knead it lightly for a few minutes, turning the sides of the dough in towards the centre, and working it round and round while doing so. Now turn it upside down so that the smooth side is on top, pat it to a round, brush it with milk, and cut a cross on it to keep it from cracking in the baking. Let the cuts go down over the side of the cake to make sure of this. Bake it forty-five minutes in a hot oven (450°).

Brown Bread

Use half wheatenmeal (whole wheat flour) and half white flour. Increase the sugar to 1 dessertspoonful and rub in, if you like, 1 dessertspoonful of dripping (bacon fat). I always add as well a fist of flakemeal (oatmeal). It gives a lovely, nutty texture.

Griddle Bread

The mixture as for Soda-Bread. Roll out the dough 1 inch thick. Cut in four farls (cakes). Cook them on a griddle or on a heavy iron frying pan over a medium heat. If the heat is too strong, the undercrust will get thick and brown before the heat has a chance to penetrate and this will result in a sodden streak in the middle of the bread which is the sure sign of bad griddle bread. When they have been cooking for about 12 minutes, and a thin skin has formed on top, turn them and give them another 12 minutes.

Treacle Bread

Increase the sugar to one tablespoonful and add to the buttermilk a half cupful of warmed treacle—or molasses, as they tell me it is called in America. A beaten egg may be added as well, in which case you may as well go the whole hog and rub 2 ounces of butter into the flour. Raisins, currants, and chopped nuts make this party bread. Give it an hour in a greased tin in a moderate oven.

Seedy Bread

Increase the sugar to 1 tablespoonful. Rub 2 ounces of lard into

(Continued on page 270)

American designers create for the American woman. Hat by Sally Victor; suit by Davidow; jewels by Seaman Schepps; complexion by Barbara Gould.

Autumn's Glamorous Days and Nights Require a Complexion Soft as Velvet Smooth as Silk

Barbara Gould
New York

BARBARA GOULD NIGHT CREAM . . .
especially suited to the normal skin, or the young skin requiring a little lubrication. $1.75, $2.50

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A PRODUCT OF LASKIN BROS., Inc., Phila. 7, Penna., One of America's Largest Makers of Panties

BUT IRISH BREAD . . .

(Continued from page 268)

the flour, and add 1 dessertspoonful of caraway seeds.

Indian Meal Bread

We call this "Yalla Male" bread. Use half-and-half Indian meal and flour. This bread is grand for breakfast. It gives a certain extra something to bacon and eggs.

Tea Scones

Use white or any mixture of flour. Increase the sugar to 2 tablespoonfuls. Rub 3 ounces of fat into the flour. Add half a pound of fruit. Add a beaten egg to the buttermilk if you'd like extra-nice scones. Roll ½ inch thick, cut in rounds, and bake 20 minutes in a hot oven. Lovely when split and buttered and served hot for tea.

One last word about soda-bread. Never mix it to a firm dough. I find my bread is lightest and spongiest when the dough is not too firm and not too sticky. I like it to be at that stage of softness when to lift it safely from the table and get it into the oven constitutes a feat of manual dexterity.

YOUNG SUIT LOOK

The suits shown on pages 222, 224, and 227, can be found in many shops throughout the country. Listed below are some of the stores which carry them.

BROWN WOOL SUIT ON PAGE 222

Harrisburg, Pa. . . . . Pomeroy's Inc.
Indianapolis, Ind. . The Wm. H. Block Co.
Providence, R. I. . . . . Gladdings, Inc.

CHECKED WOOL SUIT ON PAGE 224

Cincinnati, Ohio . . . . Giddings & Co.
Dallas, Tex. . . . . Neiman-Marcus Co.
Denver, Colo. . . . . Neusteter Co.
Hartford, Conn. . . . G. Fox & Co., Inc.
Minneapolis, Minn. . The Young-Quinlan Co.
Phoenix, Ariz. . . . . Goldwater's
Rochester, N. Y. . . . . B. Forman Co.
Washington, D. C. . Julius Garfinckel & Co.

GREY FLANNEL SUIT ON PAGE 227

Dallas, Tex. . . . . Neiman-Marcus Co.
Denver, Colo. . . . . Neusteter Co.
Indianapolis, Ind. . The Wm. H. Block Co.
Minneapolis, Minn. . John W. Thomas & Co.
Oklahoma City, Okla. . . . . Kerr's
San Antonio, Tex. . . . . Frost Bros.

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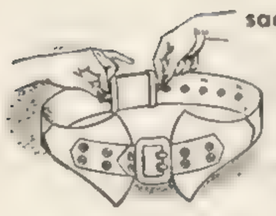

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Latrobe, Pa. ....Reed's
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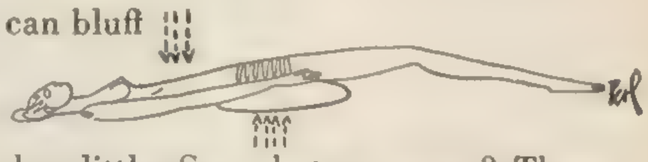
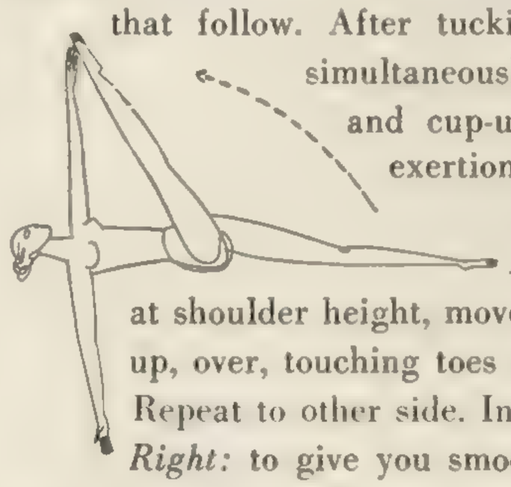
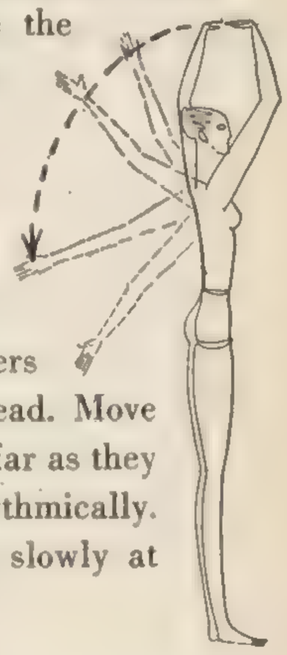
It's good to be nicely muscle-bound—to the right degree, in the right places. To have a girdle of strength and support wrapping the pelvis, fanning across the back and shoulders, cutting a neat figure of your body without outside help. Even the best corsets can only improve upon what's already underneath....When exercising, don't pamper your muscles, demand every inch they can give. Just to show you that a soft muscle can bluff you into half-measures: Pull in your stomach *hard*, as hard as you can—now, cough a little. See what we mean? Those muscles *can* contract a couple of belt-notches further.



Above, right: a good awakening exercise, to do in bed before you get up, to ease you gently into the more strenuous exercises that follow. After tucking the pillow under your hips, simultaneously contract the abdominal muscles and cup-up the hips. Make the exertion of muscles strong, relax. 25 times.



Left: Lying flat at shoulder height, move one straight leg up, over, touching toes to opposite hand. Repeat to other side. In all: 16 times.



Right: to give you smooth, strong shoulders and a flatter back. Stand with your arms overhead. Move them back behind (and still above) your head as far as they will go. Then fling them down and out, easily, rhythmically. Bring them overhead and begin again—moving slowly at first, quickly during the flinging motion. 25 times.

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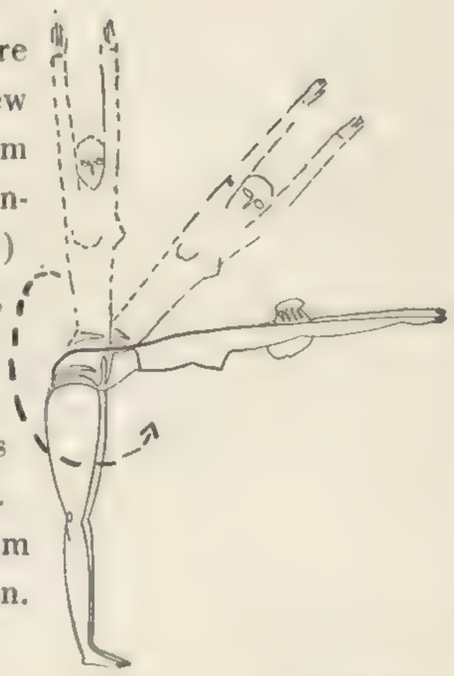
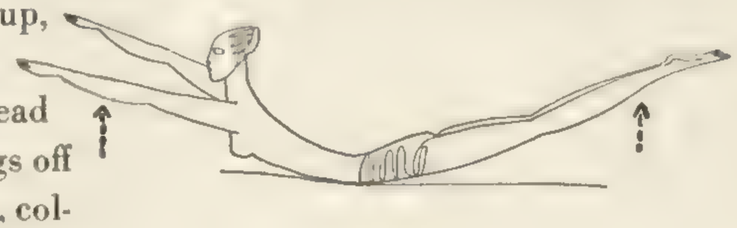
MAKE YOUR OWN CORSET

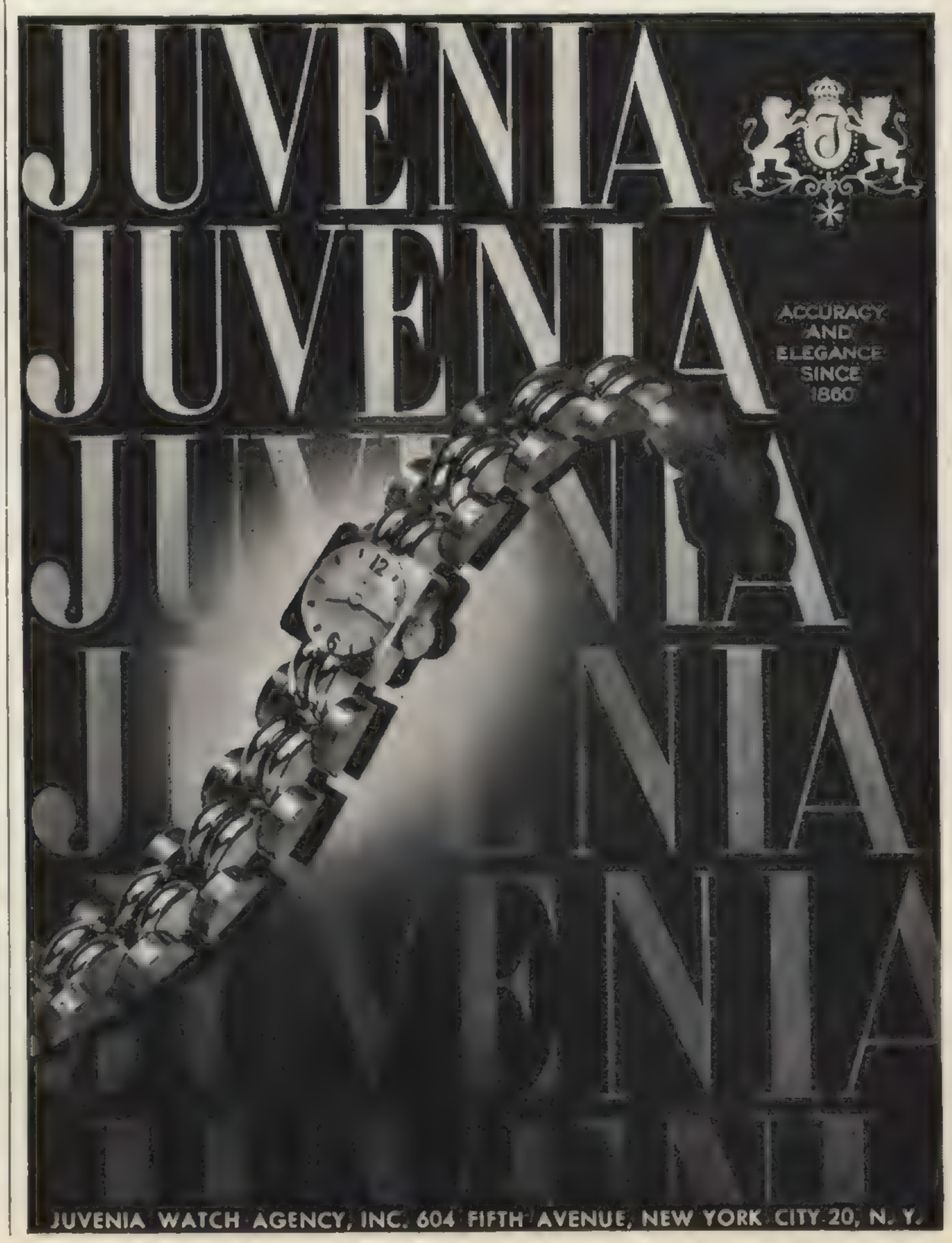
The exercises we show here are not meant to reduce you or give you new muscle-mounds; they are meant to firm and tone the muscles you have. For instance, this rotating exercise (*right*) will not only give you a supple waist, it will draw the abdominal muscles in and up, tighten and tuck in the hip muscles. From an erect position, arms above head, bend forward at waist. Keeping torso straight, revolve from waist in as wide a circle as you can. Reverse direction. In all: 10 times.



Below, left: Lie flat on the floor, legs together, straight arms raised to the ceiling. Keeping legs on the floor, lift to a sitting position. To keep the legs from buckling up at the knees, beginners should tuck their feet under a piece of heavy furniture. This exercise, 12 times.

Below, right: prone position, arms above head, forehead on floor, swing arms up, back, and out *at the same time* rocking head and chest, feet and legs off floor. Hold it a second, collapse, begin again. 5 times.





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THE EPIGRAMS OF NORMAN DOUGLAS

At seventy-eight, the English writer Norman Douglas has enough years, enough books to his credit to pass as a sage. And so he has lately compiled an Almanack of epigrams from his wry, extravagant works—among them, *South Wind, Siren Land, Old Calabria.*

Douglas' books are dated: they influenced the attitudes of the attitudinizing twenties, now reflect them in a magnifying glass. Many members of the first Lost Generation got lost trying to find the fictional island described in *South Wind*—a jazz-age Eden, a flourishing Waste Land.

Now, many of Douglas' epigrams still stand up very well. Some stagger, and some fall with a distant thud. But all of them have a period-piece fascination. Here are a few excerpts from the new Almanack—arranged as the author arranged them, by month and by caprice.

JANUARY "The business of life is to enjoy oneself; everything else is mockery."

"There are enthusiasts who clamour for an international language. International common sense would be more to the point."

FEBRUARY "The ever-alert, the conscientiously wakeful—how many fine things they fail to see!"

"It is with publishers as with wives: one always wants somebody else's. And when you have them, where's the difference?"

MARCH "Be sober; let the loved one drink."

"Ladies do not like to be called icebergs. Such remarks are always rude, and often incorrect."

APRIL "Caste-feeling underlies every form of refinement; it is a man's best prophylactic against that mass-feeling which would make a cypher of him."

"Nobody can misunderstand a boy like his own mother."

MAY "When people cease to reflect, they become idealists."

"The antagonism of flesh and spirit is the most pernicious piece of crooked thinking which has ever oozed out of our deluded brain."

JUNE "We are rearing up a brood of crafty egoists, a generation whose earliest recollections are those of getting something for nothing from the State."

"The next best thing to leading others astray is to be led astray oneself."

JULY "Leisure is the curse of the poor in spirit."

"All men fall into two main divisions: those who value human relationships, and those who value social or financial advancement. The first division are gentlemen; the second division are cads."

AUGUST "No one can aspire to be a philosopher who is in an incomplete state of physical development."

(Continued on page 277)

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THE EPIGRAMS OF NORMAN DOUGLAS

(Continued from page 276)

"How love for a man not her husband will sharpen a woman's wits!"

SEPTEMBER "There exists in the language both of Anglo-Saxons and of Teutons some elfish and industrious ferment which tends to produce a saccharine deposit...the mischief has its roots in our Gothic distrust of clean thinking."

"A man's worst enemy is his own empty stomach."

OCTOBER "Humour is essentially a product of ease, and nobody can be at ease in unquiet times."

"Mechanics, not microbes, are the menace to civilization."

NOVEMBER "If you want to see what children can do, you must stop giving them things."

"It seldom pays to be rude. It never pays to be only half rude."

DECEMBER "Some of us learn to make the best of a bad job. Few learn to make the best of a good one."

"You may cram *a* truth into an epigram; *the* truth, never."

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CARE means "Cooperative for American Remittances to Europe."

It is a non-profit organization which helps feed Europe's hungry by distributing food originally intended for American combat troops. Through CARE individuals or groups may buy food packages for delivery in certain countries in Europe.

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The average standard package costs $15, contains the following:

Solid meat, stews, and hashes	9.8 lbs.	net
Cereal and biscuits	6.5 lbs.	"
Fruit jam and pudding	3.6 lbs.	"
Vegetables	2.3 lbs.	"
Sugar and candy	3.9 lbs.	"
Cocoa, coffee, beverage powders	1.1 lbs.	"
Evaporated milk	0.8 lbs.	"
Preserved butter	0.5 lbs.	net
Cheese (included in one menu)	0.4 lbs.	"

The package also contains chewing gum, matches, toilet tissue, paper towels, soap, water purification tablets, can openers.

1. Get a food remittance application blank (obtainable at your local bank, or by sending a postcard to CARE). Fill out your name and address, and name and address of beneficiary.
2. Attach a money order, bank cashier's check, or your own check.
3. Mail both to CARE, 50 Broad Street, New York 4, N. Y.

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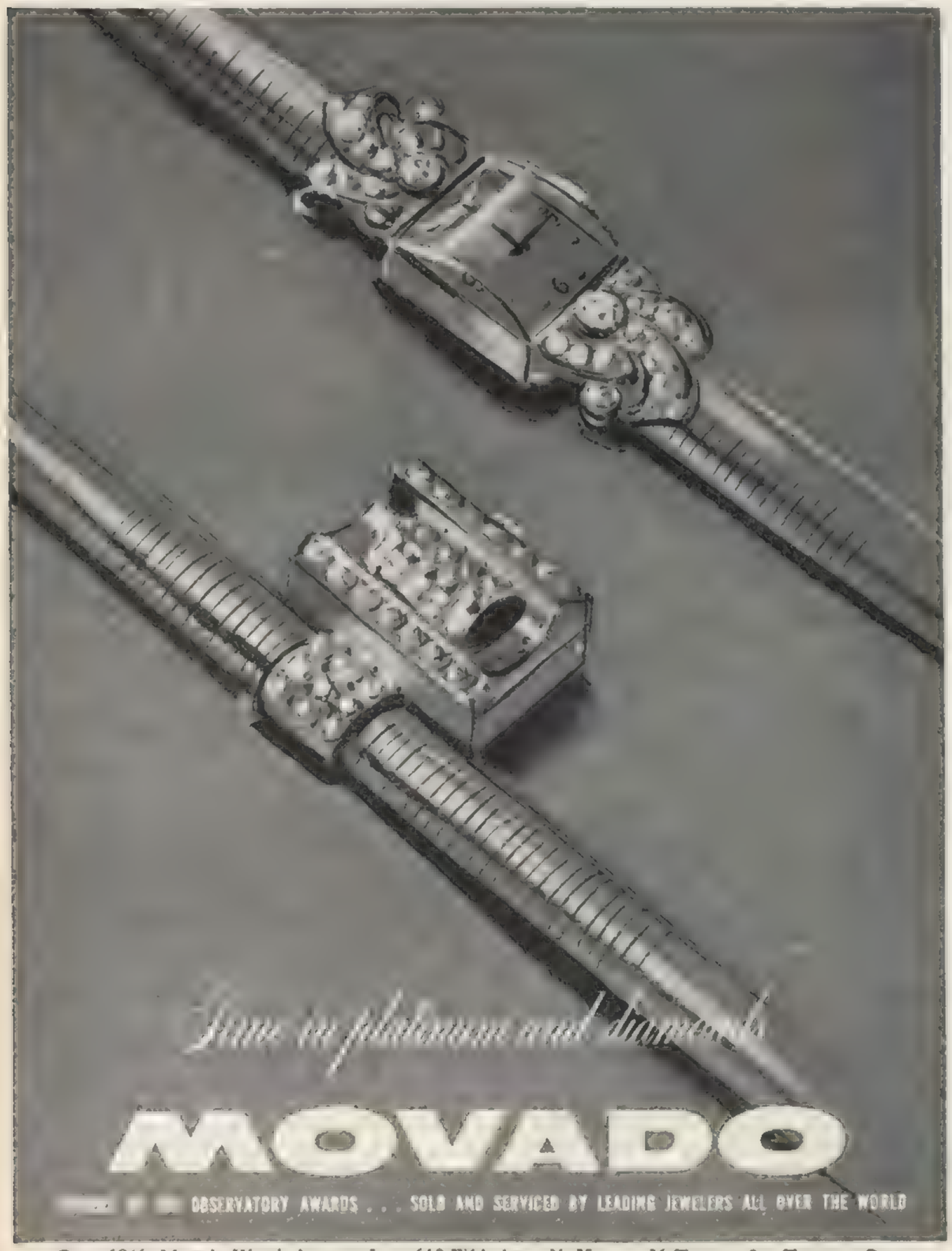

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THE METROPOLITAN MUSEUM OF ART

Answers to the Questions on pages 220-221.

By Frank Crowninshield

THESE are days of high didos at the Metropolitan Museum of Art. Dinners, festivals, receptions, réclame, and Committees of Honour, to say nothing of concerted and remorseless financial drives, are all conspiring to make the Museum's approaching 75th birthday the occasion of gala which it deserves to be. For, unquestionably, no other institution has contributed so greatly and for so long a period of time to the improvement and aesthetic enlightenment of the entire American people.

Within a short month or two, the Museum's official announcement will be made concerning its exact scheme for the enlargement of the building, the remodelling of its general plan and the alteration and renovation of its galleries and lighting system. Once those changes and enlargements have been effected, the Metropolitan will indubitably take its rank as one of the half dozen greatest and most complete art institutions in the world.

To convey only the slightest indication of the multitude of its treasures and the variety of its collections, Vogue has sponsored the questionnaire on pages 220 and 221, and the perhaps too brief answers which appear below.

The Answers

1. A suit of Italian armour, made a little before Columbus had discovered America. It might have been worn by a warrior fighting against the French Invasion, and the capture of Milan, in 1499, when Milan was still ruled by the Sforzas. The suit is entirely composed of steel and is made up of twenty-six pieces. Its total weight is a little over sixty pounds.

2. A bedroom from the Palazzo Sagredo, in Venice, about 1718. The palace is typical of many of the great houses in 18th-century Venice. The Sagredo family, though living there for hundreds of years, never attained great social position there, although two members of the family had been elected Doge during the 17th century, and another, ambassador to England.

This was the principal bedroom in the palace. It was redecorated later in the 18th century. The cupids and other decorations in relief were the work of two famous Venetian artisans in stucco—Mazetti and Stazio.

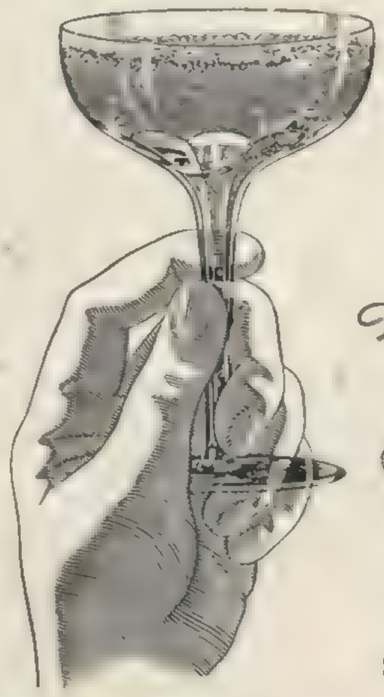
3. Greek Bronze Horse. Height: seven inches. A statuette of the 8th century B.C.—sometimes known as the late Geometric Period in Greek sculpture.

4. "Mars and Venus, United by Love." By Paul Veronese—1528-1588. A canvas formerly in the collection of Queen Christina of Sweden and probably painted for the Emperor Rudolph II.

(Continued on page 279)

DOUBLY DELIGHTFUL
The Southern Comfort
CHAMPAGNE COCKTAIL

FROM AN OLD PRINT: *A Steamboat Race On The Mississippi*



Into champagne glass pour one pony of chilled Southern Comfort, dash of bitters (optional), fill with very cold champagne, garnish with thin lemon peel. It's marvelous!

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THE METROPOLITAN MUSEUM OF ART

(Continued from page 278)

The picture, finished approximately in 1580, was later a part of the collection of the Duc d'Orléans. The figures are a little less than life size.

5. Egyptian court headdress of gold. This ancestor of the snood was made of hundreds of small beads and roundels, and inlaid with gold and enamel. Egyptian, XVIII Dynasty. Reign of Thut-mose III—1501-1447 B. C.

6. Silk Stockings. French, 18th century. These were made about 1788-93, and worn by a servant in livery. The colours are green, blue, and yellow, with pink stripes. Note the profile and inscription—Necker. (Jacques Necker, 1732-1804, of Geneva, financier and statesman; father of Mme. de Staël.) It is probable that these stockings were made for some of his servants.

7. Duncan Phyfe, unquestionably the most renowned of American furniture makers. His shop and warehouse were at 168-172 Fulton Street, New York. This is an anonymous American watercolour, painted about 1820, almost two feet in height.

8. "Portrait of Mme. Charpentier and her Children," painted in 1878, by Auguste Renoir—1841-1919. Mme. Charpentier was the wife of the famous French book publisher, Georges Charpentier. The purchase of this noble and famous picture was motivated by Bryson Burroughs, who was the curator of paintings at the Metropolitan at the time the canvas was acquired—in 1907. It is probably one of the five most valuable modern portraits in America.

9. Assyrian Bull, about 885-860 B. C. One of a pair of heroic gate guardians made of alabaster. Each of the guardians is ten feet high. They were uncovered in the Assyrian palace of Ashur-nasir-apal II.

10. Etruscan Bronze Chariot—about 550 B.C. Discovered in northern Italy. Its overall measurement is eight and a half feet. Scholars have conjectured that the three scenes sculptured on the chariot represent (A) Thetis giving Achilles his armour; (B) the contest between Achilles and Memnon, and (C) the Deification of Achilles. (The Metropolitan Museum's collection of Etruscan treasures is one of the largest and most important in America.)

11. The poet is Alfred Lord Tennyson and Julia Margaret Cameron was the earliest of women photographers. The Metropolitan Museum's collection of early photographs contains, among other items, about 400 original Brady Civil War photographs; 400 early calotypes by D. O. Hill; a large collection of Fox-Talbot calotypes; 75 daguerreotypes by Southworth & Hawes and several dozen photographs by the famous Julia Margaret Cameron, the first English master of the camera.

(Continued on page 281)

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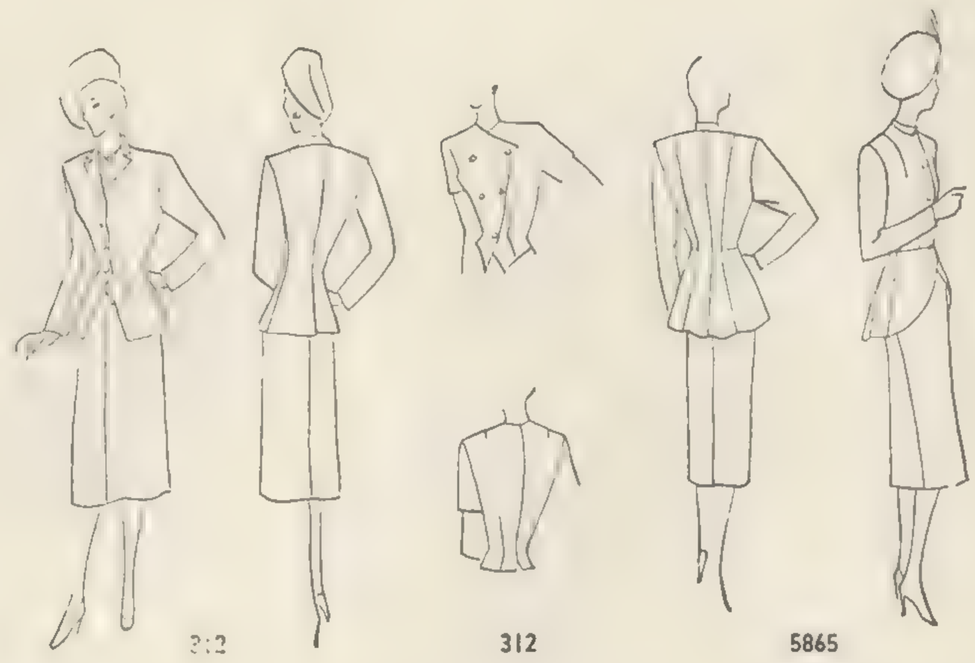
DESIGNS FOR DRESSMAKING



HERE are other views of the cutaway suits on pages 228-229. Left, suit and waistcoat. The suit has a strict cutaway jacket which moulds the waist and fits snugly over the hips. The waistcoat cross-buttons triangularly in front. Sizes 12 to 20 (30 to 38). Vogue Design No. 312.

The suit-dress, right, has a fitted jacket-blouse with cutaway peplum in front, fitted panel at centre-back, a fitted sleeve set into a deep armhole. Sizes 12 to 20 (30 to 38). Vogue Design No. 5865.

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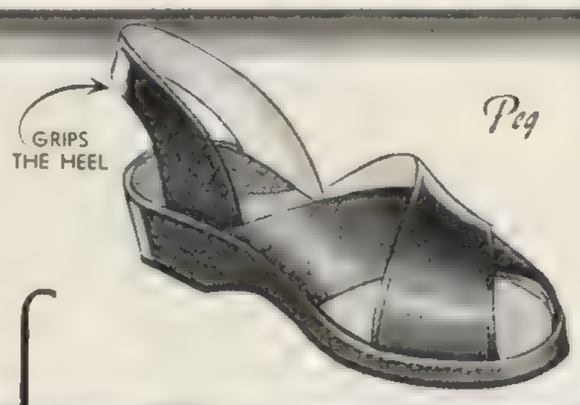

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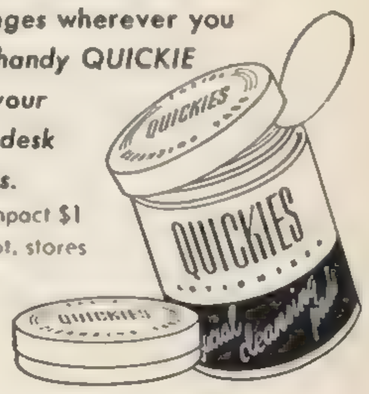

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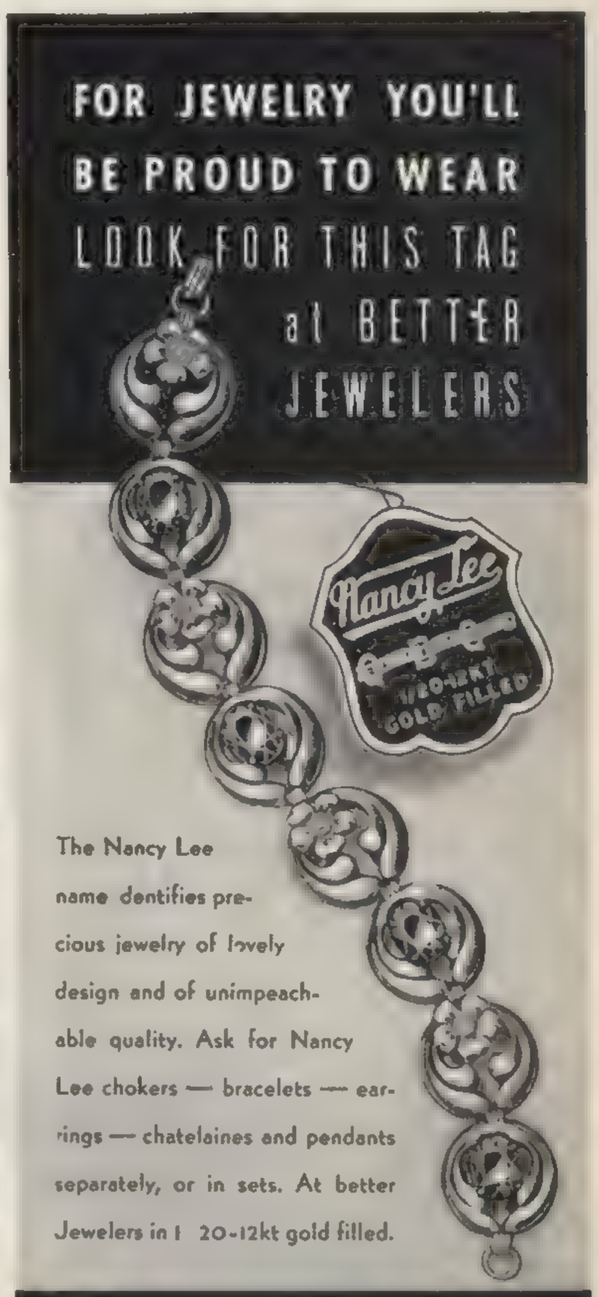

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THE METROPOLITAN MUSEUM OF ART

(Continued from page 279)

12. El Greco. Only one other landscape by him is known. This one is his fine "View of Toledo," a canvas approximately four feet in height. El Greco—whose true name was Theotokopoulos—was born at Candia, on the island of Crete, in 1541, and died in 1614. The building seen in the foreground of the painting is the Castle of San Servando, while, on the hill, we see the Cathedral of Toledo and the Alcazar. The Metropolitan Museum now owns five El Grecos, including his renowned portrait of Cardinal Nino de Guevara.

13. In 1907. This evening dress was worn at the time when the elegant "kangaroo bend" was still the rage. The gown is of Irish crocheted lace, trimmed with white chiffon ruffles and pale blue velvet rosettes. It is lined with white taffeta and was made in 1907 by Bardon of Paris.

14. Venus. This is Titian's "Venus and the lute player," painted about 1562, when he was 85. A typical Venetian painting of the late Renaissance and certainly one of the most valuable canvases in the Metropolitan Museum.

15. Unicorn Tapestry. Dating from 1490 to 1500. There were seven tapestries in this series, all of which are now at the Cloisters, an integral branch of the Metropolitan Museum. The tapestries are Flemish, and were made of wool, silk, and metal thread. This particular masterpiece shows us "The Unicorn Trying to Escape." It is twelve feet high by fourteen feet long, and was made for Anne of Brittany, at the time of her marriage to Louis XII.

16. "Washington Crossing the Delaware." Painted by Emanuel Leutze, a German artist of the Dusseldorf School, in 1851. Only one replica of this picture is known, the copy by Leutze himself, which, before World War II, was in the *Kunsthalle*, at Bremen.

17. From the trousseau of a duchess in Renaissance Italy—about 1500-1550. These are among the rarest items in the Metropolitan's Costume Collection: The *camicia* and the shirt, made of now faded linen, are embroidered with coloured silk, and gold and silver thread. The larger garment is fifty-eight inches long, the other is fifty-six inches long. (The Metropolitan's Costume Collection has been greatly enlarged by its absorption of the Museum of Costume Art which is now affiliated with the Metropolitan.)

18. Piano. Made in Italy, by Bartholomaeus de Christophori (1653-1731) and dated 1720. It is still in playing condition though not kept in tune. The instrument we call "piano" was derived, structurally, from the dulcimer, but historically from the clavichord and harpsichord. It is eight feet long.

(Continued on page 282)

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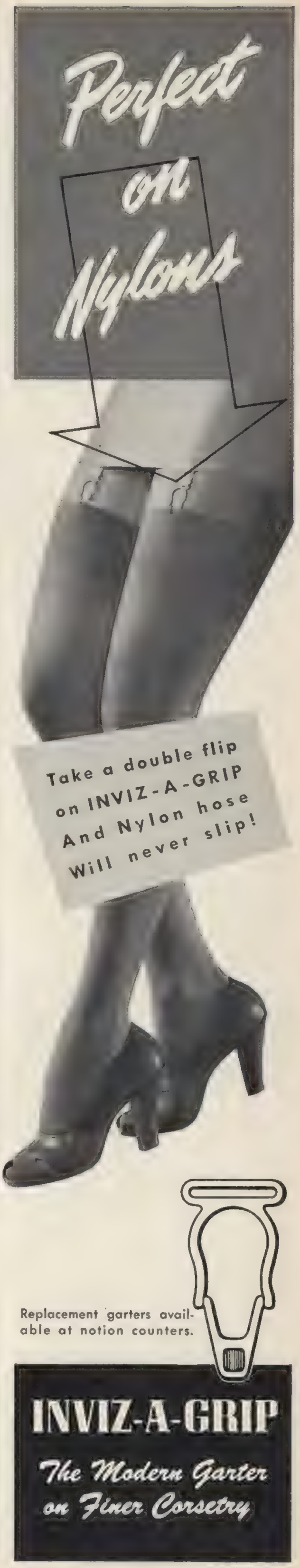

THE METROPOLITAN MUSEUM OF ART

(Continued from page 281)

19. Portrait of the Wyndham Sisters: Lady Elcho (left), Mrs. Tennant (centre), and Mrs. Adeane (right)—all of them daughters of the Hon. Percy Wyndham. John Singer Sargent (1856-1925) painted this graceful and engaging portrait at his studio on Tite Street, London, in 1900, and exhibited it the same year, at the annual show of The Royal Academy.

20. Egyptian Gold Sandals, made about 1500 B.C. of pure sheet gold, weighing over 300 grams. They were excavated from a royal tomb at Thebes and were presumably the work of goldsmiths in the reign of Thut-mose III.

21. Pompeii. Painted about 80 B.C. A fresco six feet square, from the dining-room of a Villa at Boscoreale. The painting—"A Lady Playing the Cythara"—is still on the original plaster. Though uncovered near Pompeii it had not suffered greatly from the effects of the great earthquake in 79 AD.

22. Egypt. An Egyptian folding bed (model). Made of wood. Uncovered in an Egyptian tomb of the New Kingdom. Dates from approximately 1400 B.C.

23. "The Thinker," or "*Le Penseur*" by Auguste Rodin—1840-1917. Purchased directly from the artist. This statue was originally designed (in 1889) for the "Porte de l'Enfer," in Paris, and was first exhibited at the Paris Salon, during the season of 1904.

We have no exact records of how many copies of "*Le Penseur*" were actually made. This copy is twenty-eight inches high.

Rodin not only worked from an American model for this figure, but for several of his other statues as well. As an example, Samuel S. White, now the well-known Philadelphia art collector, posed—out of friendship—for three of the artist's now familiarly known figure sculptures.

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BUFFET SUPPERS IN SEPTEMBER

By Dione Lucas

TAKE September, when it is still summer by the calendar and the thermometer. Add a group of choice souls, as many as you wish, and put them in a summer setting, on a country terrace or lawn. Then take the informality and convenience of a buffet supper (perhaps a series on Sunday nights), uncovering appetite and conversation; add these three menus, made-to-order for late summer dining. Serve, pleasantly cooled.

MENU I.

Iced Tomato Soup
Lobster Mayonnaise
(Cod or Sea Bass Mayonnaise)
Poulet en Casserole Grand'mère
Spinach Salad
Caramel Moussé

All recipes given are for six people.

Iced Tomato Soup

Six tomatoes, sliced with their skins on, 2 medium-sized white onions, finely sliced, 2 small cloves of garlic crushed with a little salt; put all these into a thick pan with one-half cupful of water, salt and black pepper. Cook slowly with the lid on for 7 or 8 minutes, then stir in 2 tablespoonfuls of tomato paste and cook another 2 minutes. Remove the pan from the fire and stir in carefully 5 tablespoonfuls of flour, pour on 2½ cupfuls of water or very light chicken stock, stir over the fire until it comes to a boil. Remove and stir over ice until cool, then add 2 tablespoonfuls of finely chopped fresh dill, 1½ cupfuls cream and one tomato, which has been skinned, pips removed and cut into thin shreds. Allow this to get thoroughly iced and serve in bowls surrounded by crushed ice.

Lobster Mayonnaise

3 small live lobsters weighing 1½ to 1¾ pounds. Plunge them into the following court-bouillon: One finely chopped onion, one small carrot, a little sliced celery, 3 cupfuls water, ¼ cupful dry white wine, a bay leaf, a bouquet of herbs, consisting of parsley, tarragon, marjoram, peppercorns, and salt; all of which has been placed into the bottom of a thin pan. Cook the lobsters in this for about 12 to 15 minutes, not more, until they blush thoroughly, then allow the lobsters to get cold in this liquid, which will keep them fresh and moist and give them a much better flavour. Split them in half, carefully removing the tail meat and the meat from the claws, saving one of the best heads and tails for garnishing the dish. Then strain the liquid in which the lobsters were cooked, add it to another quart of water and boil 1½ cups of rice in this. For best results with rice, use the long-grained Burma or Patna rice as the granules separate more cleanly than those of short-grained rice. Cook the rice for exactly 13½ minutes in the boiling liquid and leave the lid of your saucepan off; let it boil vigorously, uncovered. When cooked drain it and wash well in cold water. The stock may be reserved to make a light fish soup or mussel chowder. To the rice add one cupful of finely diced cooked carrots and green beans. Mix with a light French dressing, using forks for mixing as they don't break the grains as easily as spoons, and arrange on the bottom of a long serving dish. Place the lobster carefully on the top and cover it with the following mayonnaise; garnish with the head and tail shells at either end and watercress around the edge.

Mayonnaise

Put 2 egg yolks in a bowl with one tablespoonful of tarragon vinegar, salt, cayenne pepper and ½ teaspoonful of dry mustard. Beat in slowly 1¼ cupfuls of oil, soya bean or Mazola are best, add 2 tablespoonfuls cream, 1 tomato skinned, quartered, pipped and shredded, and 3 tablespoonfuls finely shredded cucumber.

(Continued on page 284)

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BUFFET SUPPERS IN SEPTEMBER

(Continued from page 283)

Cod or Sea Bass Mayonnaise

Wash, skin and cut the fish into neat sections, and place on a greased dish with a little of the court-bouillon poured over them. Cook in a gentle oven until just soft, being careful to allow them to get quite cold in this liquid before using. Prepare rice as in the above recipe, place fish on it and cover with the above mayonnaise.

French Dressing

Put in the bottom of a small screw-top bottle 2 teaspoonfuls salt, 1 teaspoonful crushed black and white peppercorns, ½ teaspoonful dry mustard, ½ teaspoonful sugar, a few drops of Worcestershire sauce, 4 tablespoonfuls vinegar and 10 tablespoonfuls oil. Shake well before using.

Poulet en Casserole Grand'mère

Tie up 2 3-pound chickens carefully and brown all over in foaming butter, then pour over 4 tablespoonfuls of hot sherry which has been ignited with a match. Remove and add to the pan another tablespoonful of butter or chicken fat. Heat and add 1½ dozen small, white onions, 1½ dozen baby new carrots, 1 dozen baby new turnips. Brown them quickly for a minute or two, then add 1 dozen small button mushrooms and cook 1 minute. Remove the pan from the fire and stir in carefully ½ teaspoonful of concentrated meat glaze, 3 teaspoonfuls potato flour; add salt, black pepper and pour on 1¾ cupfuls of chicken stock or water; add ½ teaspoonful tomato paste and stir over the fire until it comes to a boil. Cut up the chicken carefully, put back with a bunch of fresh garden herbs, cover and sauté gently on top of the fire for 35 or 40 minutes until the chicken is *just* tender, then take the bouquet out. Arrange the chicken in a deep, copper casserole, scatter the vegetables over the top. Sauté 10 to 1 dozen small baby sausages and 3 or 4 chicken livers, cut in half, and place on top of the vegetables. Boil down the stock the chicken was cooked in to a nice consistency, pour over the casserole and sprinkle on the top freshly chopped chives just before serving.

Spinach Salad

For this, use a good mixture of crisp Boston lettuce, a little chickory and endive, a few crisp, green spinach leaves and watercress. Wash the lettuce greens carefully in iced water and dry them carefully in a cloth. Mix these gently together and place in a deep wooden bowl. Bury in the greens a small end of French bread which has been spread with crushed garlic. Pour over a little French dressing and toss carefully with two wooden spoons on the table just before serving.

Caramel Mousse

Make the caramel first by putting ¼ cupful sugar in a pan, with 1 teaspoonful glucose and 4 tablespoonfuls water. Cook this in a thick pan without stirring until the caramel is good and dark. Remove from the fire and stir in 3 or 4 tablespoonfuls of water and cool. Put 4 whole eggs, 3 yolks, 4 tablespoonfuls sugar into a thick mixing bowl, beat until very stiff, then fold in 2 level tablespoonfuls gelatine which has been dissolved over a slow fire in the juice of a large orange and 2 tablespoonfuls water and the caramel syrup. Lightly oil a ring mould and fill with the mixture. Put to set in the ice-box. When set, remove, turn out carefully on a round, flat dish. Put into a pan 4 tablespoonfuls of grape jelly, 2 tablespoonfuls of red currant jelly, 2 tablespoonfuls red wine and 1 tablespoonful sugar. Stir over a slow fire until it dissolves, then cool. Add 2 or 3 cups of firm strawberries, and fill the center of the ring mould. Garnish if desired with whipped cream.

MENU II.

Crème Olga
Cold Tomato Ring with Fresh Vegetables
Small Onion Tarts
Fresh Fruit Bowl

Crème Olga

Take 2 large bunches of scallions, clean, wash and cut into thin slices, add to

(Continued on page 285)

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BUFFET SUPPERS IN SEPTEMBER

(Continued from page 284)

2 tablespoonfuls of hot butter or chicken fat in a pan, and add 1 finely chopped clove of garlic. Cook very slowly until soft without browning, then stir in 3 tablespoonfuls rice flour or 5 tablespoonfuls ordinary flour. Pour on 2½ cupfuls of light chicken stock or water and stir over fire until it comes to a boil. Rub through a strainer with 1½ cupfuls wild mushrooms. Then add 1¼ cupfuls of cream. Reheat carefully and when hot add a finely sliced raw mushroom and a few freshly chopped chives. Serve hot.

Cold Tomato Ring with Fresh Vegetables

Put into a pan 4 cupfuls of water, 5 tablespoonfuls of tomato paste, ½ teaspoonful Worcestershire sauce, 2 tablespoonfuls tarragon vinegar, salt, cayenne pepper, 2 drops of tabasco sauce and 4 level tablespoonfuls gelatine. Stir over a very slow fire until the gelatine is just dissolved, then stir over ice until on the point of setting. Pour into a lightly oiled ring mould and put to set in the ice-box. When set, remove and turn out on a flat serving dish, and fill the center with six hard-boiled eggs which have been cut in quarters lengthwise and mixed with a little light mayonnaise. Surround the dish with small bundles of vegetables that are in season, such as tiny new potatoes, new carrots, cucumbers cut in sections, green peas, bundles of green beans or asparagus, quarters of skinned tomatoes, small bouquets of cauliflower, all mixed with a light French dressing, flavoured well with freshly chopped dill.

Mayonnaise

Put 2 egg yolks in a bowl with 1 tablespoonful tarragon vinegar, salt, cayenne pepper and ½ teaspoonful of dry mustard. Beat in slowly 1¼ cupfuls of oil, soya bean or Mazola are best, add 2 tablespoonfuls cream and sufficient freshly chopped dill to flavour well.

French Dressing and Chopped Dill

Put into a small screw-top bottle 2 teaspoonfuls salt, 1 teaspoonful crushed black and white peppercorns, ½ teaspoonful dry mustard, ½ teaspoonful sugar, a few drops of Worcestershire sauce, 4 tablespoonfuls vinegar, 10 tablespoonfuls oil and freshly chopped dill. Shake well before using.

Small Onion Tarts

Put 6 ounces of flour on a flour board. Make a well in the centre and add 3 raw egg yolks, 2 strained hard-boiled egg yolks, 3 tablespoonfuls grated Parmesan cheese, 4 tablespoonfuls fat, 2 tablespoonfuls ice water, 1 level teaspoonful paprika pepper, ½ teaspoonful dry mustard. Work the centre ingredients into a smooth paste, roll out fairly thin, cut into rounds and line small tartlet tins. Put small rounds of waxed paper on top of tarts and a little rice to keep it down. Bake in a 375° F. oven for 15 minutes and remove from the oven and carefully take the paper and rice out. Sprinkle the bottom of each tartlet with a few bread crumbs. Take 2 medium-sized onions, sliced finely, and cook until crisp in 2 tablespoonfuls chicken fat, then add salt and black pepper. Beat in a bowl 1 whole egg and 1 egg yolk, add 1 tablespoonful grated Parmesan cheese, salt and cayenne pepper, ¼ to ½ cupful of cream, add the onions, and fill the tartlets, still in the tins, to the top. Then sprinkle the top with a little grated Parmesan cheese. Finish cooking in a moderate oven. Remove, sprinkle with paprika pepper and serve piping hot with the tomato ring.

Fresh Fruit Bowl

Take the rind off of 1 large orange without any part of the white skin, and cut into very thin shreds. Put into a pan with ½ cupful sugar and 1½ cupfuls water. Cook slowly until the orange rind is quite translucent, then allow this to cool and ice. Add to this syrup, 3 grapefruits, 4 oranges, 3 peaches, all skinned and cut into sections, 1 cupful of strawberries hulled and cut in half, a quarter of a pineapple cut into cubes, 2 ripe pears cut into sections. Allow this to get thoroughly chilled and serve in a bowl surrounded by crushed ice.

(Continued on page 286)

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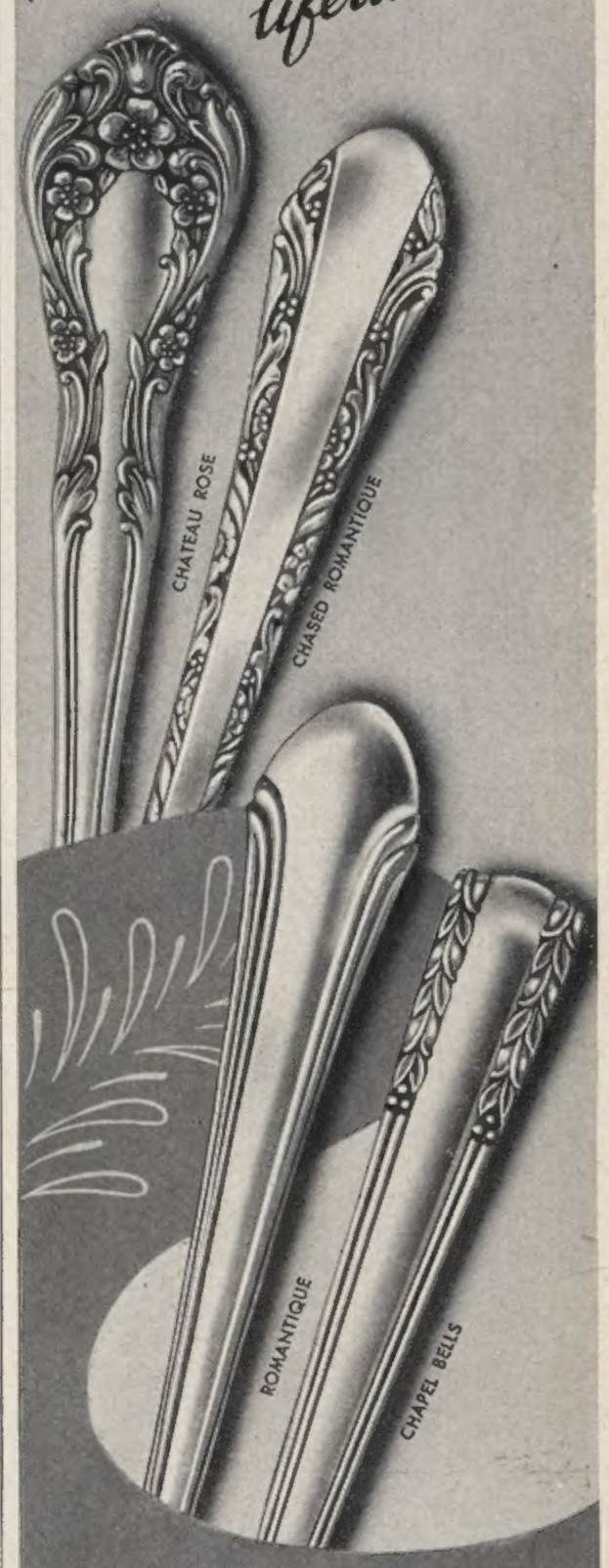

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BUFFET SUPPERS IN SEPTEMBER

(Continued from page 285)

MENU III.

Iced Asparagus Soup
Shrimp Indienne
Cucumbers Toscana
Fresh Mixed Fruit Tart

Iced Asparagus Soup

Cut a bunch of asparagus into thin slices, reserving about 10 of the tips. Put into a pan with ½ cupful water and one bunch of sliced scallions, add salt and black pepper and cook slowly until quite soft. Remove the asparagus and stir into the liquid 5 tablespoonfuls flour, then add 2½ cupfuls water. Stir over the fire until it comes to a boil, then rub this and the asparagus through a strainer, add 1½ cupfuls cream, 1 tablespoonful freshly chopped dill or mint, and the tips of the asparagus which have been cooked until quite soft. Serve icy cold in bowls surrounded by crushed ice.

Shrimps Indienne

Cook 2 pounds of raw shrimp in their shells in 4 tablespoonfuls of chicken fat or oil until they blush. Take the shrimps in their shells out and add to the pan, 4 tablespoonfuls of finely chopped white onions, 1 teaspoonful finely chopped garlic. Cook until just soft without browning, then add 2 tablespoonfuls of finely chopped green pepper, 2 level teaspoonfuls of good curry powder, a pinch of chili pepper, cayenne pepper and salt, ½ teaspoonful of meat glaze. Stir in carefully 3 tablespoonfuls of flour and pour on 1½ cupfuls of light beef stock. Stir over the fire until it comes to a boil and then add carefully 1 cupful of sour cream. Add 2 tablespoonfuls of grated Parmesan cheese. Shell the shrimp, cut them in half lengthwise, and remove vein at the back. Add them to the sauce, serve in a deep casserole, and serve separately, dry, fluffy boiled rice.

Cucumber Toscana

Take 3 cucumbers and skin 2, cut into slices about ¾ inch thick. Put into pan and cover with water. Bring to a boil, drain, reserving water. Melt a good tablespoonful of chicken fat in a pan and stir in 2 tablespoonfuls flour, salt and cayenne pepper. Pour on 1¼ cupfuls of water from the cucumbers and stir over fire until it comes to a boil. Add ½ cupful of sliced, raw mushrooms and the cucumbers. Cook for about 15 minutes until the cucumbers are just soft without being mushy, then stir in carefully, off the fire, 1 large egg yolk, mixed with 3 tablespoonfuls cream, 1 tablespoonful freshly chopped mint. Serve in a shallow dish, surrounded by large croutons of bread fried until golden in oil.

Fresh Mixed Fruit Tart

Put ½ pound flour on your pastry board. Make a well in the center and in it put 4 egg yolks, 4 tablespoonfuls sugar, 5 tablespoonfuls fat, a pinch of salt, 1 tablespoonful ice-cold water. Work the center ingredients to a smooth paste, then quickly work in the flour. Roll out not too thin, and line into a shallow pie dish or flan ring. Trim off neatly, line with wax paper and put some rice on the wax paper to keep it down while baking. Bake for 35 minutes in a 350° F oven until golden brown around the edges. Remove, take the paper and rice out and cool. Sprinkle the bottom with a few bread crumbs and fill level with lightly whipped cream. Fill the top carefully with alternate sections of peaches, strawberries or raspberries and pineapple. Brush over the top carefully with red currant or grape jelly which has been melted down and cooled. Allow to set for about half an hour in the ice-box before serving.

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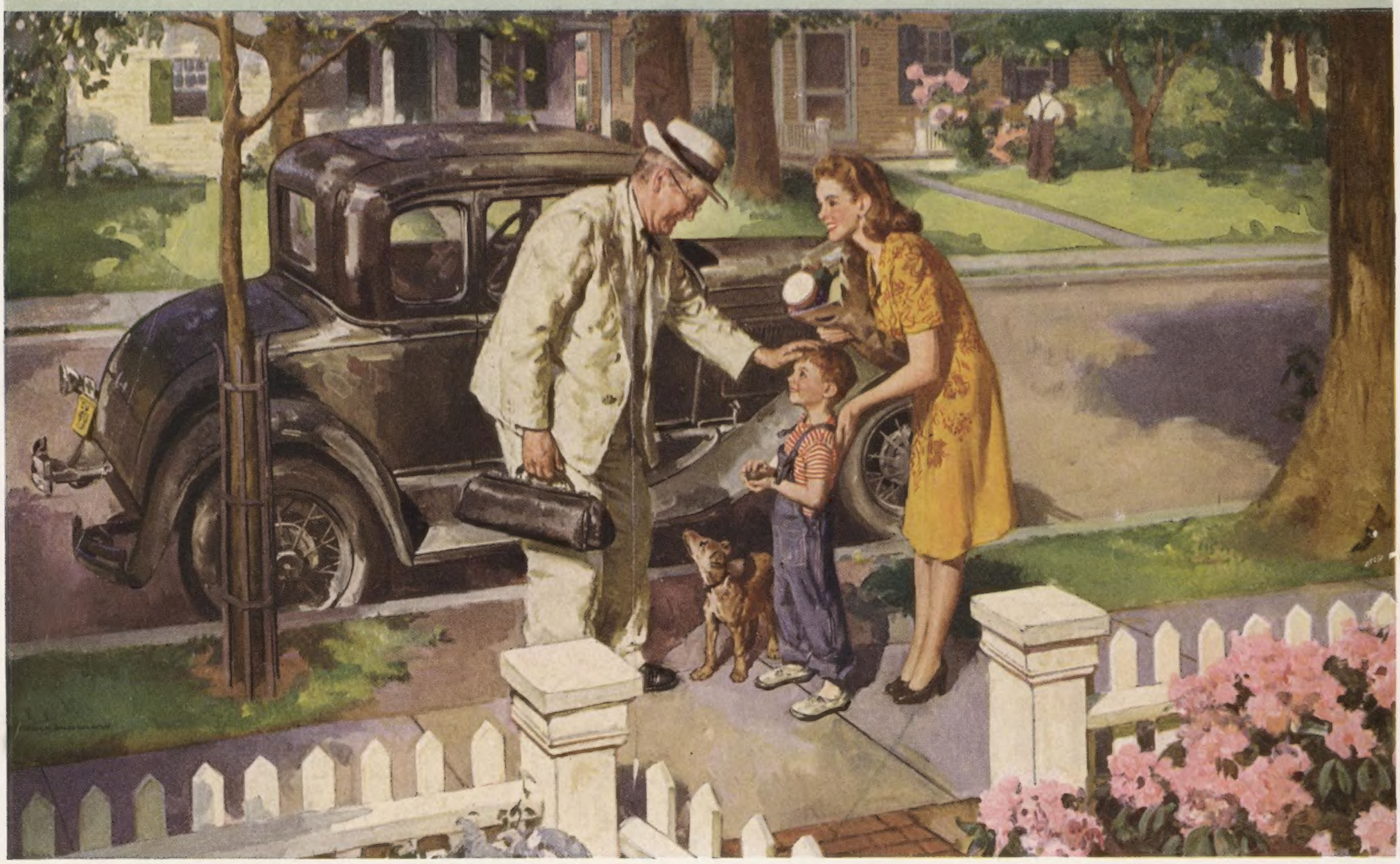

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